

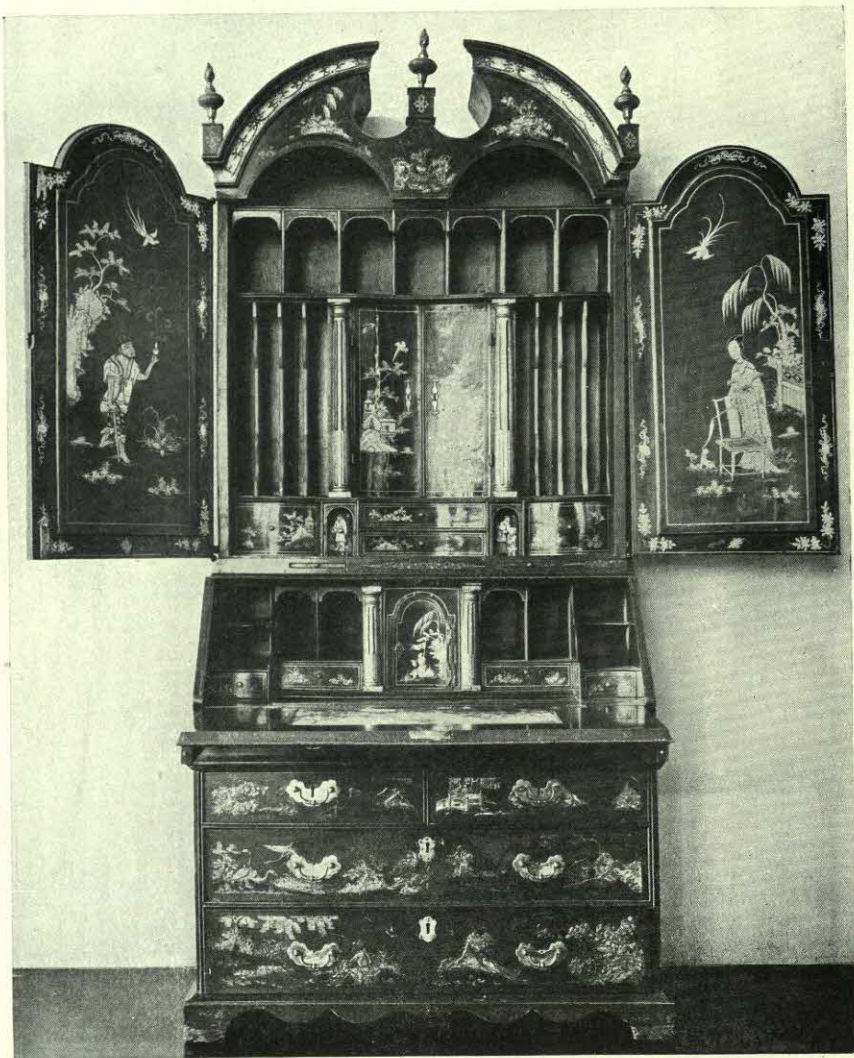
VICTORIA AND ALBERT MUSEUM.

REVIEW  
OF THE  
PRINCIPAL ACQUISITIONS  
1913  
ILLUSTRATED.

LONDON: PUBLISHED UNDER THE AUTHORITY OF  
HIS MAJESTY'S STATIONERY OFFICE.

1914.

*PRICE ONE SHILLING.*



WRITING-CABINET OF RED AND GOLD LACQUER. English; early 18th century.  
See p. 68.



## PREFATORY NOTE.



THE present publication gives an account of the more important additions whether by Gift, Bequest or Purchase, arranged according to the Departments to which they respectively belong, each section being prefaced by a brief statement indicating in general terms the bearing of the acquisitions of the year upon the requirements of the Department concerned and the principal deficiencies in the collections. A section dealing with the principal loans is also included. The descriptions of the objects in each section and the brief prefatory statement have been prepared for each Department by the Officer in charge of it.

As a general rule, new acquisitions are exhibited for about twelve months in a case or cases set aside for the purpose in each Department, and consequently no special direction is given as to the position of such objects. When an acquisition has in consequence of its size been placed on exhibition elsewhere, a reference to the place in which it may be found is given in the text. In the case of the Departments of Textiles and Woodwork, notice boards outside the Departmental Offices indicate the positions of the larger objects as soon as they are placed on exhibition; in that of the Department of Architecture and Sculpture a type-written notice of a similar character can be seen inside the case of Recent Acquisitions in *Room 64*.

CECIL SMITH.

VICTORIA AND ALBERT MUSEUM,  
April 1914.

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FIG. 1. (See page 8.)

## I.—DEPARTMENT OF ARCHITECTURE AND SCULPTURE.

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DURING the year 1913 the Department has received important accessions both by gift and purchase. In the former category the first place may be claimed for the two life-sized marble Chinese figures presented by the National Art-Collections Fund, and the two other life-sized figures in painted stone from Verona bought for the Museum at the Fitzhenry sale by a small group of subscribers. In the latter, besides the purchases of German sculpture made with the funds of the Murray Bequest (a marble statuette of a prophet of the late fourteenth and a wood figure of St. George of the late fifteenth century), the Department has acquired an important Romanesque relief of the Madonna in red Verona marble, a most interesting collection of Coptic architectural details in limestone, and two small stone Chinese figures of early date. Within the bounds prescribed by opportunity these purchases have to a considerable extent followed the scheme outlined in the Review for 1912, where the lack of North Italian Romanesque and of Chinese sculpture was particularly brought forward. It is scarcely necessary to recapitulate the other requirements there explained: the need for French Romanesque and Gothic sculpture, for Byzantine work of various kinds, and, above all, for English mediæval sculpture of high quality. But it may be added that French work of later periods, sculpture of the sixteenth century,



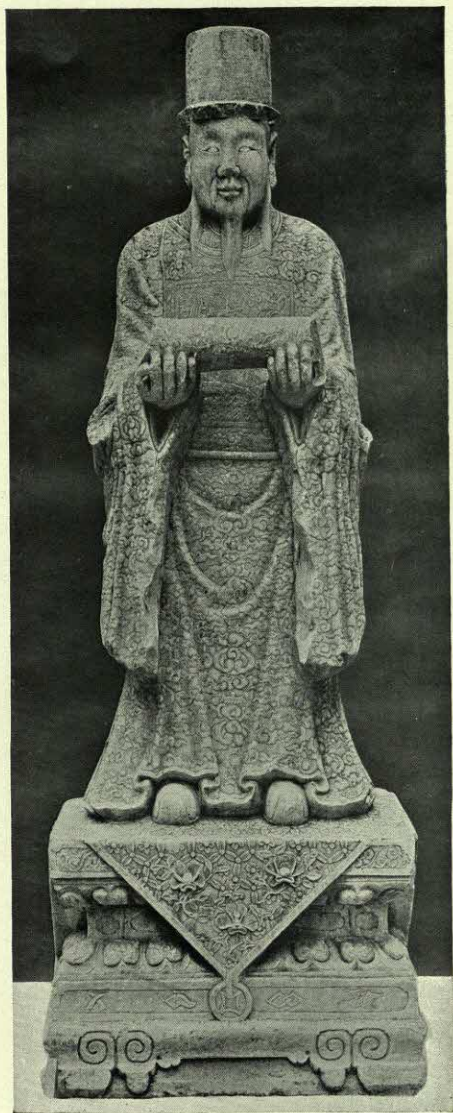
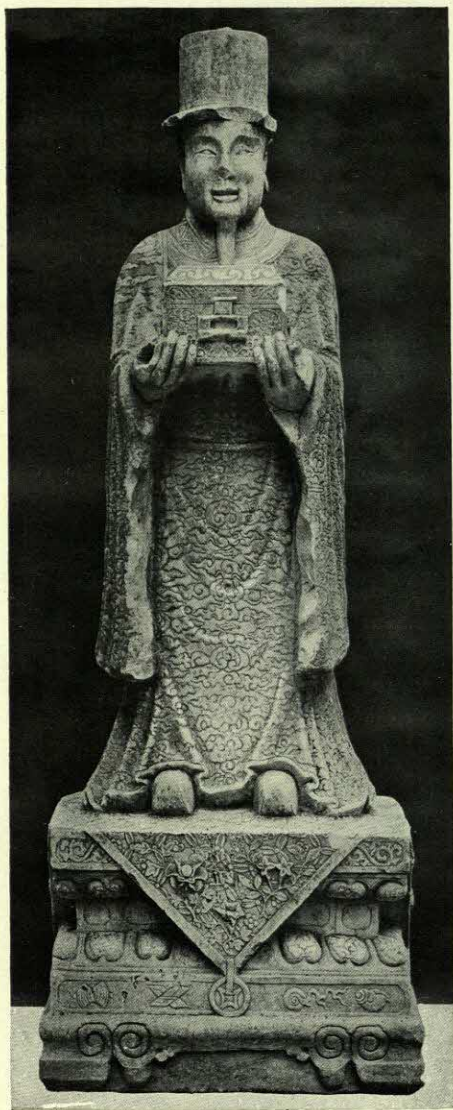
sculpture and architectural details of the seventeenth, sculpture even of the eighteenth century (if it may be mentioned in spite of the almost prohibitive prices at present prevailing), are all poorly, if at all, represented in the collection. The recent enrichment of the series of Coptic architectural details in limestone makes the complete absence of any similar details in marble of the normal Byzantine type all the more noticeable; but such work hardly ever comes up for sale in the ordinary art market.

As in former years, the Department has been largely indebted to the private generosity of various benefactors of the Museum. With the relatively insignificant sum available for ordinary purchases this dependence is bound to increase rather than to diminish in the future; and it is possible that occasional statements of the more obvious deficiencies may suggest opportunities for remedying them.

#### (1) GIFTS.

At the beginning of the year an important gift was made to the Department by the National Art-Collections Fund. A pair of life-size marble statues had been brought over from China in the preceding year, and they were secured by the Fund for the Museum, where they now stand in a prominent position in the West Hall (**Plate 1**). These statues, which represent civil mandarins in Korean costume, have already been described and illustrated in the Report of the National Art-Collections Fund for 1912, and in the "Burlington Magazine" for May of last year (Vol. xxiii., pp. 119, 120). "They appear to have formed part of a series of human and animal figures standing in pairs on each side of the road to a sepulchral monument in the north of China. Their similarity to the figures ranged in front of the tombs of the Ming emperors at Changping (near Peking) makes it reasonable to suppose that they also date from the same dynasty, though an earlier period has been suggested for them. They are in any case of considerable importance, for little Chinese sculpture in marble on this scale has previously been accessible to the public in any European museum. The two mandarins, who wear long robes and high cylindrical hats, are carrying a casket and a scroll, indicating either the insignia and patent of nobility of the person commemorated, or precious objects brought as tribute. The elaborate bases, draped with diagonally laid cloths, are carved in one piece with the figures, which stand altogether over seven feet





KOREAN MANDARINS. Northern Chinese (Ming Period); probably 15th or 16th century.

PRESENTED BY THE NATIONAL ART-COLLECTIONS FUND.







high. The faces are broadly modelled, with a dignity generally associated with earlier periods of Far Eastern art, and the hair is rendered in a pleasant convention of fine parallel lines. The embroideries are carried out in low relief. The whole surface of the robes is covered with cloud-patterns, among which the eight emblems of Happy Augury and other symbolic devices are introduced, and there are square panels with *ch'i-lins* on the breast and back; the base cloths have a pattern of interlacing circles with naturalistic flowers and foliage in higher relief at the corners. This treatment of textile patterns in marble is curiously similar to the work of some more or less contemporary sculptors in Florence and Venice; but the Chinese artist has, perhaps, been more successful in avoiding interference with the main lines of the drapery than the Italians of the Renaissance."

A further gift was made through the National Art-Collections Fund, by Sir Henry Howorth, K.C.I.E., of a small collection of nine stucco or plaster relief-fragments from the Alhambra (**Fig. 2**). These

include original pieces removed after the fire in 1890, during the subsequent restorations. Some of them appear to be identifiable as parts of the ornament in the Court of the Lions and the Court of the Myrtles.

Sir George Donaldson presented an English door and door-way in carved oak, of the beginning of the sixteenth century, removed from a house that was pulled down in Key Street, Ipswich; and Mr. F. Leverton Harris presented a fine life-sized figure of the Virgin and Child in wood, with its original painted surface, from Steinach on the Brenner, typical Tyrolese work of about the same date.

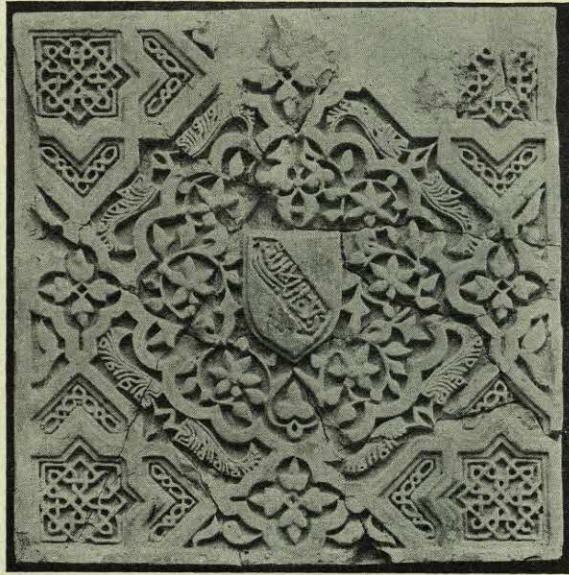


FIG. 2.



Other minor gifts included a plaster cast of a sketch by Alfred Stevens for one of the cherub heads on the frieze of the Wellington monument, presented by Messrs. Ramsden and Carr, and a small number of medals of various dates.

Finally, towards the close of the year, the prompt generosity of four subscribers—Sir Henry Howorth, Mr. Sigismund Goetze, Mr. F. Leverton Harris and Mr. F. A. White—secured for the Museum, at the sale of Mr. J. H. Fitzhenry's collection at Christie's, the two important seated figures in painted stone that had for some years been exhibited on loan in the East Hall, where they have now been replaced (**Plate 2**). These statues represent seated figures in elaborately carved chairs, fitted in each case with hinged writing or reading desks; their costume is apparently lay, not clerical, the bare-headed figure has no sign of a tonsure and the other wears an odd tower-shaped headdress something like a diminutive tiara. No very satisfactory suggestion has been made as to their identity, but it is possible that the books in which they are writing or reading may be legal, in which case the crowned figure is perhaps intended for the Emperor Justinian in his character of lawgiver. Their origin is almost certainly Veronese, and they may be dated, in spite of certain archaic details, well on in the fourteenth century. Closely similar figures—St. Catherine, a group of the Maries at the Cross, St. John and St. Martha—may be seen in the lower hall of the Museo Civico at Verona; with the exception of the first, they were removed from S. Fermo Maggiore. Like the two seated figures they are carved in a soft white stone (*tufo*) and have been completely painted; the dresses are decorated with the characteristic cross-hatched and incised borders that appear also on the great equestrian figure of Can Grande (d. 1324). Something of the same rather harsh intensity of expression is to be seen in fragmentary reliefs in the crypt of S. Maria in Organo: all, it would seem, the product of a local Veronese school, though perhaps, as Professor Venturi suggests (*Storia dell'Arte Italiana*, IV., pp. 772–8), influenced by visiting artists from Venice. The seated figures now acquired for the Museum are apparently the only examples of the school outside Verona itself and its immediate neighbourhood; they are of considerable interest, apart from their value as sculpture of an obscure and ill-represented period, from the curious construction of the seats and the rich ornamentation on their sides, which almost suggests the technique of *meshrebiya*





SEATED FIGURES. Italian (Verona); 14th century.

PRESENTED BY A SMALL BODY OF SUBSCRIBERS.









VIRGIN AND CHILD. North-Eastern Italian ; probably 12th or first half of the 13th century.







panels, translated from wooden originals into the soft and easily manipulated stone.

## (2) BEQUESTS.

The only specific bequest left to the Department during the year was that of a small bust of a negro boy wearing a medal round his neck, carved with odd effect in white marble (**Fig. 3**). This bust, which has been ascribed to Louis François Roubillac (b. 1695; d. 1762), was bequeathed by Mr. E. S. Clarke; there is a closely similar bust in bronze in a private collection in Paris. Two interesting purchases from the collections of the late Mr. J. H. Fitzhenry, described below, were made from the fund bequeathed by the late Captain H. B. Murray.

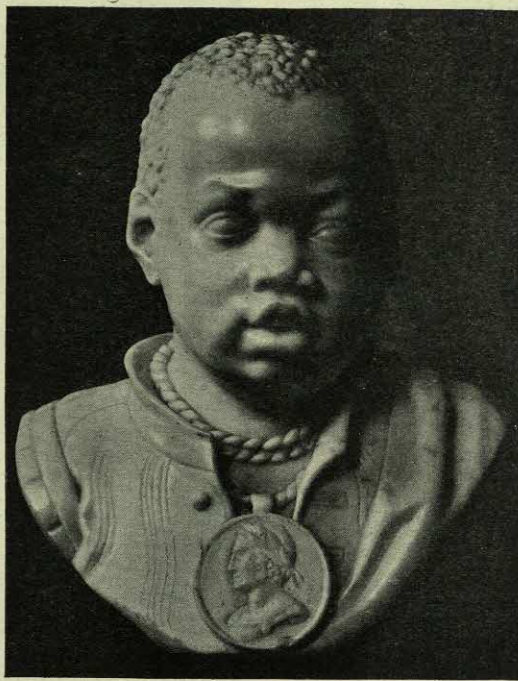


FIG. 3.

## (3) PURCHASES.

The most important single purchase made by the Department was that of a Romanesque relief in red Verona marble of the Virgin and Child (**Plate 3**). This relief, which is a little over three feet high and two feet wide, was recently removed from Auer, a small town in the Adige Valley between Bozen and Trent, in the extreme south-west of the Tyrol. From its geographical position it is natural that this district should have been closely connected with Northern Italy in its early artistic development, and both the material and the stylistic affinities of the relief seem to justify its inclusion among the rather scanty examples of Italian Romanesque sculpture in the Museum. Its date can hardly be later, to judge



from the character of the lettering, than the early part of the thirteenth century. The composition is almost purely Byzantine, imitated perhaps from an imported ivory, and shows the type known in the East as *Hodegetria*, the "pointer of the way." The Virgin is seated on a throne, holding the Child on her left side and pointing to him with her right hand. But the new Western impulse towards naturalism is evident in the modelling of the heads, particularly in the unconventional rendering of the Child's ear and hair. The faulty proportions of the figures are obvious enough. The sculptor was no more than a provincial representative of the art of his time. But he belonged to a period at which even minor works of art, quite apart from the rarity of their survival, are of peculiar importance and interest from the intense vitality which breaks through their apparent stiffness.

From an archæological point of view it is unfortunate that the three Leonine hexameters carved on the mouldings above and below the figures are merely devotional in character. The inscription reads:—

STELLA PARENS SOLIS . . . . .  
 VIRGO DEI SEDES CELI NOS TRAFFER AD EDES.  
 NEC SIMILIS MATER NEC TALIS FILIVS ALTER.

The second half of the first line has been broken away, and only traces of the lettering remain which have not yet been deciphered; the missing portion may be conjectured to end with either *prolis* or *nolis*. Otherwise the relief is in extraordinarily good condition, except for an insignificant chip on the Child's nose. The splendid colour of the marble, the use of which for decorative carving spread at an early date from Verona to Parma, Milan and Venice, as well as to the Southern Tyrol, gives the sculpture an added charm which cannot be ignored.

Two valuable acquisitions in German sculpture were made out of the funds of the Murray Bequest from among the objects which had been lent to the Museum by the late Mr. J. H. Fitzhenry. The earlier of these, a small figure of a prophet in waxy white marble, may almost certainly be identified as belonging to a group of statuettes which formerly decorated the high altar of the Cathedral of Cologne (**Fig. 4**). The majority of these statuettes are still in place, but detached figures may be seen at Cologne in the Wallraf Richartz Museum and in the Schnuetgen Collection. The corre-





ST. GEORGE. South German; late 15th century.

MURRAY BEQUEST.





spondence in measurement (about 38 centimetres) and in style is so close as to leave little doubt of the provenance of the Fitzhenry figure; illustrations may be seen in Lübbecke, *Die Gotische Kölner Plastik*, 1910, Plates XX., XXI. (text, pages 67 ff.) and in the illustrated Catalogue by Dr. Fr. Witte of the sculpture in the Schnuetgen Collection, Plate 76 (text, page 12). The sculptured decorations of the altar date from the second half, perhaps near the close, of the fourteenth century. The figures show the closest dependance on contemporary French tradition: the material, like the manner, is an imported one, and the flat treatment of the figures may be partly due to the narrow slabs of marble that were available.

The large figure of St. George in limewood, acquired in the same way, is a characteristic example of South German sculpture of the late fifteenth century (**Plate 4**). Any colour which may originally have decorated it has been removed (the eyes still show the characteristic indications of the pupil and iris in a black, transparent stain), but the figure is otherwise in an extremely good state. The composition, in which the saint is holding up the wounded and helpless dragon at his side, seems more happily selected for treatment in sculpture than the usual arrangement where he is represented as insecurely poised on his victim's back. The figure while on loan was a conspicuous addition to the representation of German sculpture in the Museum, and its retention for a permanent possession is as satisfactory as its loss would have been regrettable.

The Department also acquired from another source a large



FIG. 4. (See page 6.)



lead medallion of Susannah and the Elders, dated 1617, by Paulus van Vianen.

Some effort had previously been made to secure fine examples of early Coptic stone work, certain types of which, especially *stelæ*,

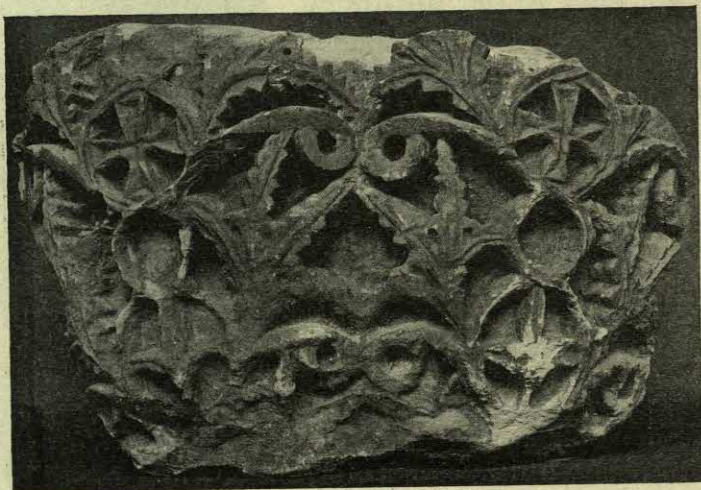


FIG. 5.

are already well represented. Recent excavations, in particular those carried out by Mr. Quibell at Saqqara, have considerably enhanced the position held by this class of work in the history of the ornamental development of architecture; and there is much to be said for the theory that some, at any rate, of the elements of the style which is generally known as "Byzantine" may be traced to an Egyptian origin. Thanks to the kind co-operation of Mr. Quibell himself, and of Sir Gaston Maspéro, six good specimens have now been secured, including part of a "melon-shaped" eight-lobed capital and finely-cut lintel and frieze fragments (**Fig. 1** on p. 1 and **Fig. 5**), together with a large capital of typically Egyptian form, from Saqqara, and a curious capital with two rolls and rosettes from Bawît, all in carved limestone. These may, perhaps, be dated in the sixth century (the monastery of Apa Jeremias at Saqqara was founded about A.D. 470), and the first named is particularly interesting for comparison with more or less contemporary work at Ravenna—*e.g.*, the similarly designed capital from S. Vitale, of which a cast is shown in the Square Court.



Finally, two smaller Chinese stone figures of early date were purchased early in the year (**Fig. 6**). They represent Bodhisattvas—appearing, no doubt, in attendance on a central figure—and carry lotus-buds and other religious emblems. They are closely related in style, though not in material, to the figures of the Lung-Men caves, and may, like them, be tentatively assigned to the Northern Wei dynasty (A.D. 386-549), or at any rate to artists working in that tradition.



FIG. 6.



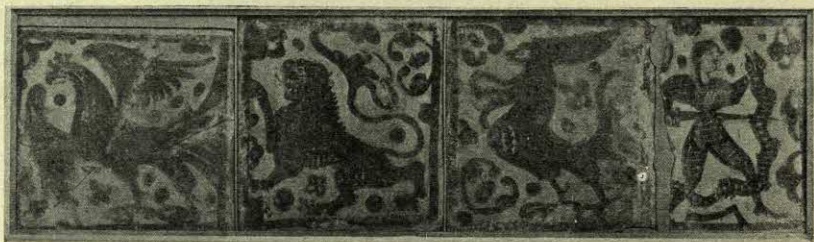


FIG. 7. (See page 14.)

## II.—DEPARTMENT OF CERAMICS.

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THE acquisitions for this Department during the year 1913, although not extensive, cover a wide field. They include specimens of the potter's art from England, Spain, Germany, Italy and Holland, Persia and China ; glass from Ireland and Italy ; enamels from Canton in China, and also a few specimens of Chinese jade.

The policy of confining the purchases to those sections of the collection in which the Department requires strengthening has been strictly adhered to, but the limited funds at the disposal of the Museum make it difficult to fill the gaps at all adequately. It is only necessary to draw attention to the magnificent display of early Persian pottery in the collection lent by Monsieur Kelekian, the beautiful specimens of Chinese porcelain of the Sung and Ming periods lent by Mr. Benson, and the charming collections of Continental porcelain figures on loan from Mrs. Macdonald and Mr. Höveler, to show how difficult it has become to make the national collections adequately represent the Ceramic art of the past in its highest developments. This is very strongly realised when the fact is pointed out that in the loan collections mentioned above it is easy to pick out at least twenty examples, the value of each of which represents the whole annual grant available for the Department.

In these circumstances, therefore, the Department is limited to the purchase of examples which are not so important from a



decorative point of view, but may, nevertheless, have considerable interest in their historical or archaeological features, and are looked upon by the dealers and wealthy collectors as "Museum specimens." The need for some examples of the finest work of the early Chinese and Persian potters is unquestionably imperative, and the national collections cannot be considered as fully representative until this deficiency is remedied.



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FIG. 8.

(1) GIFTS.

The Department has received further benefactions from two generous donors of previous years, Mr. Kenneth Dingwall, D.S.O., and Mr. Francis Buckley. The former gave, through the National Art-Collections Fund, in addition to three pattern-plaques for Canton enamel painters, seventeen specimens of porcelain and earthenware from various Continental and English factories. Several of these exemplify potteries or painters' workshops hitherto unrepresented in the Museum, such as those of Potter, Julienne, Perche and Dagoty, of Paris, and the Bohemian factory of Schlaggenwald. Other noteworthy pieces amongst Mr. Dingwall's gift are a tea-pot of early Venetian porcelain in the *baroque* style with the mark "*Ven<sup>a</sup>*" in red (No. 3 in Fig. 8), and a soup-plate of Copenhagen porcelain (No. 2 in Fig. 8) with relief decoration and birds and insects in colours, in the Meissen style.

Mr. Francis Buckley has added several interesting pieces to his previous gifts of English glass. One of these, a wine-glass with



baluster-stem, probably dates back as far as the end of the seventeenth century. In others, various developments of twisted stem and spirally-fluted bowl are illustrated. A series of fifteen fragments of drinking vessels of the sixteenth and seventeenth centuries from London excavations affords valuable aid to the study of the early history of glass-blowing in England. These pieces have a special interest as having been illustrated in Mr. Buckley's book on old London drinking-glasses.

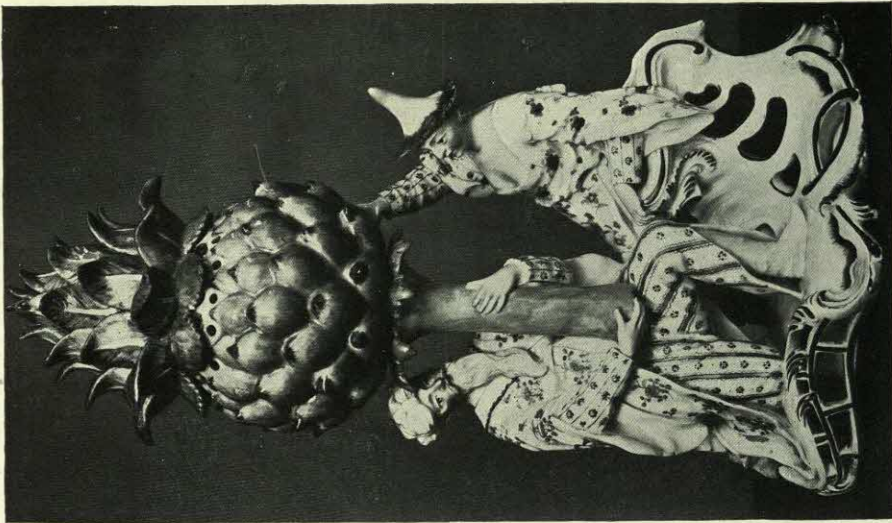
Another valuable gift is that of Mr. R. Clarke Edwards. Amongst the twenty-four specimens of Chinese porcelain comprised therein are several characteristic of the fine "blue and white" porcelain of the reign of K'ang Hsi (A.D. 1662-1722); of an unusual character are two bowls with gilt decoration on a pale salmon-red ground. Four Meissen plates of the late eighteenth century, two cups and saucers of Irish (Belleek) porcelain, and a Persian earthenware plate make up the remainder of the gift.

A Sèvres porcelain tea-pot of the year 1764 (No. 1 in **Fig. 8**), decorated by Thevenet *père*, presented by Messrs. Edward Perry Warren and John Marshall, is of special interest to the Museum as illustrating the origin of a trellis-pattern used on Worcester porcelain, of which examples are to be seen in the Schreiber Collection.

A gift of miscellaneous pottery and glass from Mr. Bernard H. Webb includes several pieces illustrative of the later phases of Italian maiolica, made at Montelupo, Savona, Genoa, Castelli and elsewhere. Amongst these is a plate from the Castelli factory that belongs to a class of its productions, distinguished by an ornamental border of *baroque* style enclosing the pictorial subject, hitherto not represented in the Museum. The gift also comprises an English blue and white porcelain saucer, perhaps made at Longton Hall, and two Caughley dishes, marked "SALOPIAN," with floral sprays in the style of Tournay porcelain.

Gifts have also been made to the Department by Mrs. K. Bentley, a cup and saucer and bowl of Staffordshire cream-coloured ware; Mr. Wilfred Buckley, two moulded bricks from Liège and four small saucers from Mexico; Dr. A. Cohen, a Delft tile; Mr. A. Bernard Conduit, a plate of Isleworth earthenware; "T. C.," a Japanese porcelain statuette; Mr. R. A. P. Davison, three specimens of Turner's blue jasper ware; Mr. W. H. Day, a jug and a vase of Delft earthenware; Mrs. Louis Fagan, three maiolica plates painted by the late Mr. Louis Fagan; Messrs. S. M. Franck & Co., a Chinese

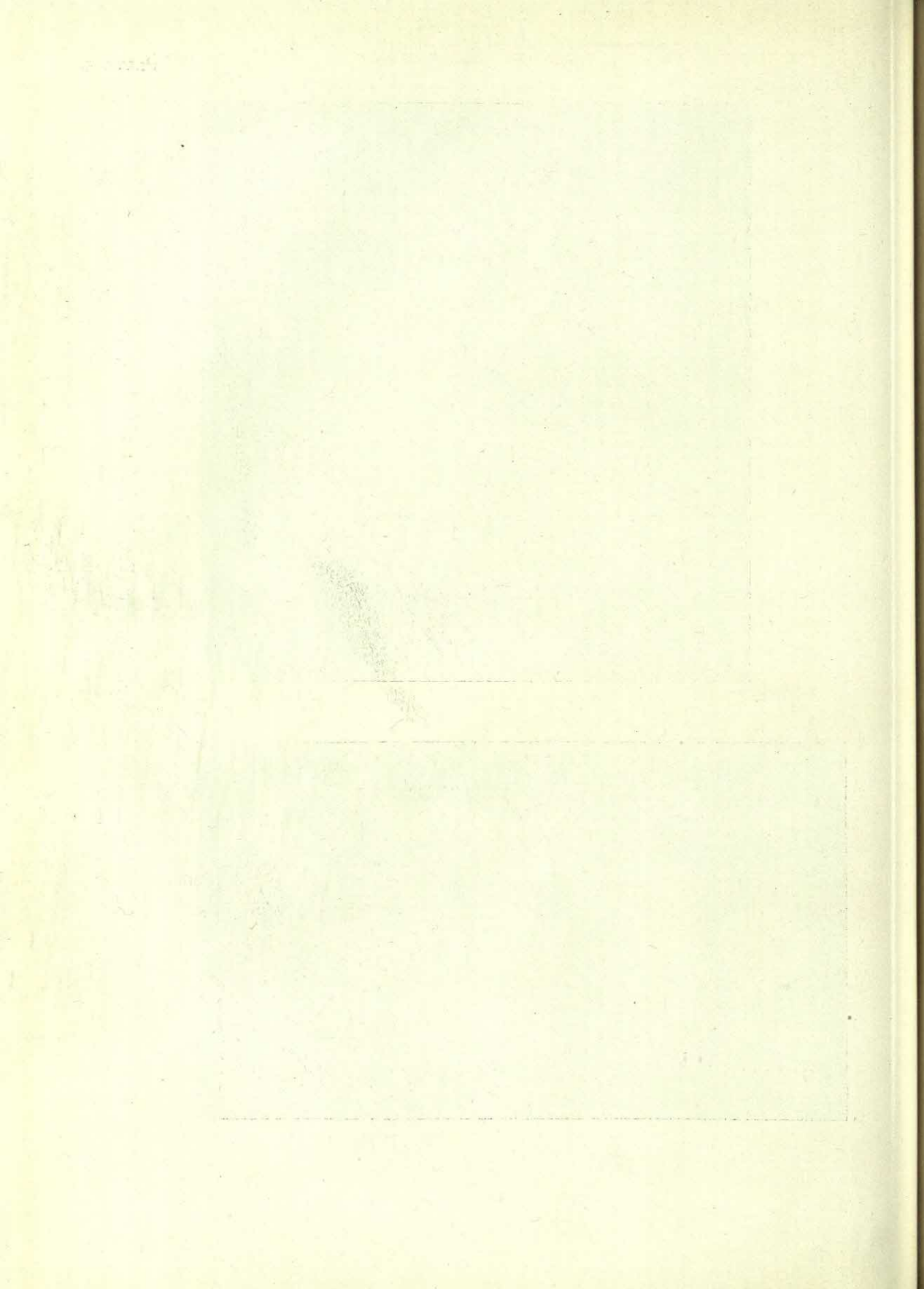




TWO PORCELAIN GROUPS. German (Frankenthal); 18th century.

MURRAY BEQUEST.







model of a saddle from a tomb of the T'ang dynasty (A.D. 618-906); Mr. Frank Green, F.S.A., a black basaltes ware tea-pot; Mr. A. C. Greenwood, fragments of glass vessels found in excavations at Gibraltar; Mr. J. Jacoby-Iklé, four specimens of German and other Continental glass; Mr. George Jeffery, a Bohemian glass cup and a Staffordshire earthenware bowl; Sir William Lawrence, Bart., three specimens of porcelain from Nymphenburg, Anspach and Venice, and two English delft ointment-pots; Mr. Roland H. Ley, an Isleworth vase, a tea-pot of Chinese *boccaro* ware, three specimens of Chinese porcelain, and a cup of early Meissen porcelain; Mr. O. Marriage, a model of a cooking-stove in Chinese earthenware; Mr. E. Nettleship, a blue-printed earthenware plate, marked "Boyle"; Mr. J. R. Preece, a fragment of Persian lustred tile-work of the sixteenth century; Mr. Julius Spier, the handle of a Chinese porcelain vase of the early Ming dynasty.

## (2) BEQUESTS.

The only Bequest received during the year is that of the late Mr. E. S. Clarke, consisting of a seventeenth century wine-jug of German or Dutch earthenware, covered with a plain white enamel and mounted with a pewter lid; a similar jug figures in a painting by Jan Vermeer in the Kaiser Friedrich Museum at Berlin.

A purchase made out of the funds bequeathed by the late Captain H. B. Murray consists of three pieces of German porcelain of the eighteenth century, namely, a tray of Fürstenberg porcelain and two groups of Chinese figures made at Frankenthal, in the Palatinate. The latter, though much alike in general character, appear to be the work of two different modellers, Johann Friedrich Lück and Konrad Link. They rank among the best productions of a factory deservedly famous amongst German porcelain works for the excellence of its figure-modelling (**Plate 5**).

## (3) PURCHASES.

Amongst the European pottery is a small tea-caddy of Whieldon's ware of the eighteenth century, a charming little specimen of English work. Although this class of ware is well represented in the collections, this example is of special interest on account of its delicate mottled grey tone, which is quite new to the Museum. The ware was usually made in shades of green and



clouded brown, known as "tortoiseshell"; grey appears to have been rarely used.

An interesting series of twenty-eight French terracotta tiles of the sixteenth century were formerly in an old house at Mentone. Six of the tiles are about 9 inches square, while the remaining twenty-two are hexagonal and about 6 inches in width. All are moulded with relief designs of heads of the time of Francis I., with the semi-classical head-dress favoured in the ornament of the early Renaissance period. The decoration of these tiles bears a strong resemblance to that on a series of contemporary carved wood panels in a room from a house near Waltham Abbey, exhibited in the Woodwork Department, showing the use of similar motives in England at the same time.

Another set of four tiles (**Fig. 7**, on p. 10), decorated in a style quite new to the Museum, comes from the village of Paterna, near Valencia in Spain. They date from the fourteenth century and are crudely painted in the Gothic style with figures and animals. The subject of one may possibly be a local legend relating to the destruction of a fierce dragon which had devastated the neighbourhood of Valencia; another is painted with an eagle, the symbol of St. John the Evangelist, patron saint of that city. The character of the design of these tiles is more important to the student than their artistic quality, as they are the precursors of the magnificent lusted dishes produced later on by the Moorish potters in the same neighbourhood. This is particularly apparent in comparing the designs on them with the animals and birds depicted on the reverse of the latter. The tiles appear to have been painted on a white slip and left unglazed, while in the more developed technique of the Hispano-Moresque ware the surface consists of a coating of white stanniferous glaze.

A few examples of early Persian pottery have been acquired which, although of modest pretensions from a decorative point of view, are not without interest. One of these, a small thirteenth century bowl with lustre ornament, has an unusual feature in the fact that it bears inscriptions in both Sanscrit and Arabic.

Another Persian bowl of the same early period is of a Sultanabad type and is decorated in slight relief in white slip on a grey ground, the design being outlined in olive-green. This method of decoration is not infrequently found on Persian pottery of the thirteenth century, but a note of special interest in this specimen is the introduction of two three-quarter length male



figures in flowing drapery and turbans. The Persian craftsmen have always been notably regardless of the Muhammadan law against the representation of living things in works of art, but although human figures are very frequently found on pottery decorated in lustre or polychrome, they but rarely occur in these grey and white bowls.

The Chinese section of the Ceramic Department being still very deficient in examples of the early periods—that is to say, from the Han dynasty to the middle of the Ming dynasty—the purchases have been directed towards making good this weakness, and an interesting series of vessels of these periods has been acquired. Commencing with the Han period (206 B.C.—A.D. 221) is a tripod vase and cover of the type known as a “Hill-top” censer, from the hill-shaped form of the cover. It is of green-glazed red stoneware, the glaze covering the inside as well as the outside. It is ornamented outside in relief in the characteristic style with figures of lions, and is obviously copied from an original in bronze. A careful examination shows that, instead of being thrown on the potter’s wheel, as would be expected for a vessel of such a simple form, it was made in two halves and then joined. On two opposite sides are representations of ring-handles suspended from the jaws of a mask—the “Tao-tieh” or Glutton—and between these handles are figures of lions guarding them. The cover represents a series of hills, amongst which are a lion, a deer (?), a griffin or monster, and an eagle striking at the head of a running animal.

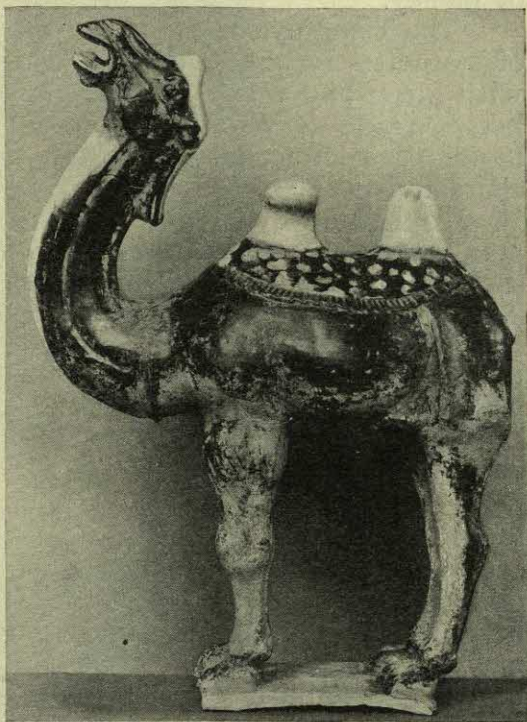


FIG. 9. (See page 16.)



Another interesting example of the same period is a vessel in the form of a seated monster, the only opening being a wide slit in the mouth. A European vessel in such a form would undoubtedly have been intended for a money-box, but the small value of such Chinese coins as could be placed in this receptacle makes such a use seem doubtful, unless it was intended to be placed in a grave and to hold only a few coins as a representation of money.

The T'ang dynasty (A.D. 618-906) is represented by a selection of statuettes in buff-coloured earthenware, covered, in most cases, with green and yellow glazes. In some of them, particularly the horses, traces of Western influence are plainly discernible. The figure of a dromedary has been selected for illustration as a characteristic piece (**Fig. 9**, on p. 15).

To the Sung dynasty (A.D. 960-1270), the next important period, may belong the model, in cream-coloured stoneware, of a temple, such as may be seen in country districts in China (**Fig. 13**, on p. 20). This was probably intended to be placed in a tomb for the use of the soul, it being customary in the earlier periods of Chinese history to provide the souls of deceased persons with representations of all the appurtenances to which they had been accustomed during their existence upon earth.

Two other pieces of cream-coloured ware of the same period are a crackled tripod bowl in the form of a crimped lotus-leaf with a small spray of plum-blossom applied above each foot, and a pilgrim-bottle with a few scattered splashes of olive-green in the glaze. The cords of the bottle are represented in relief applied to the surface. Possibly late in this dynasty may have appeared the Tz'ü-chou ware, with painting in dark brown, exemplified by the two vases illustrated in **Fig. 10** on p. 17. The double gourd-shaped bottle is decorated with sprays of flowers, the foliage in brown and the blossoms delicately drawn in incised outline. The other vase is remarkable for the beauty of the wreath of flowers encircling the shoulder. A third piece of like origin, but perhaps somewhat later in date, is a jar similar in form to the *albarello* or pharmacy-vase of Italian maiolica. It is painted in two shades of brown, with three cartouches enclosing respectively a hare, a crane, and a seated figure of a man. The piece helps to confirm the Oriental derivation of the Italian type. Another class of Tz'ü-chou ware is represented by a vase of bulbous form, with a floral design





EARTHENWARE STATUETTE, LIU-HAN. Chinese; early Ming dynasty.







incised in the paste, and then filled in with a thick dark brown glaze, leaving the ground of the design in biscuit. Of uncertain date, but possibly as early as the Sung dynasty, is the brown

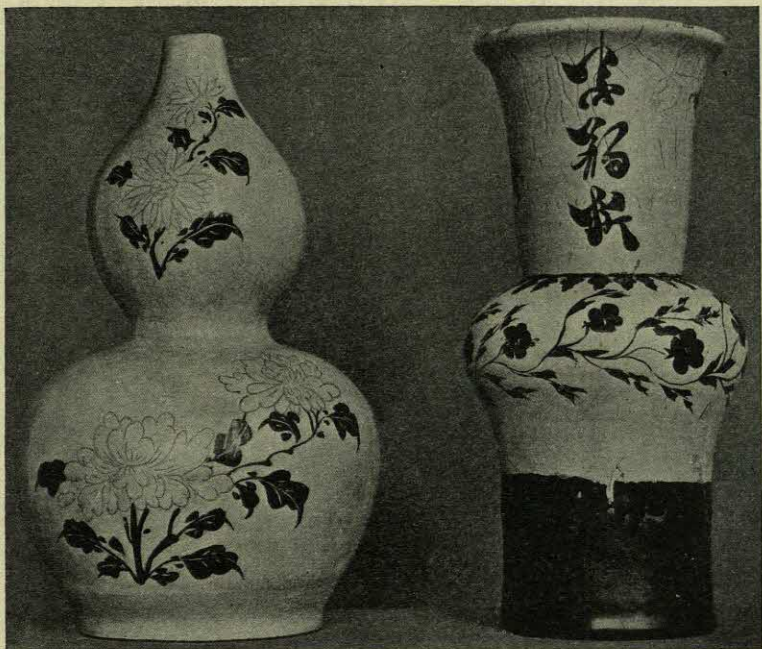


FIG. 10. (See page 16.)

stoneware vase, probably inspired by a bronze original, with incised decoration in three zones covered on the decorated portion with a celadon-green glaze.

Two valuable additions have been made to the collection of coloured-glazed figures of the Ming dynasty. One of these is a flag-holder in the form of a standing Korean lion. The socket for holding the flagstaff rests upon a richly decorated saddle-cloth in the middle of the animal's back. Such figures were used as architectural accessories in the decoration of public buildings. The statuette shown on **Plate 6** represents Liu-han, one of the Taoist genii, uncovering a little box in which is seen his familiar, the three-legged toad from the moon. The charm of the modelling is greatly enhanced by the harmonious tones of the colouring. Two fine pieces of painted porcelain of the



late Ming period are a large fish-bowl and a vase, with designs of dragons in underglaze copper-red and blue. A bowl of red earthenware (**Fig. 11**), covered with a yellowish slip, is a good example of domestic pottery of the same period, probably of Chinese origin, though it is stated to have been brought from Korea. The decoration, which is of a very primitive style, is incised through the slip, and the whole covered with a clear lead-glaze, the outside being covered with a green glaze. The method of the decoration of this bowl is precisely the same as has been used for many centuries in Europe, and is known in Italy as "sgraffiato." It is not probable that the process was introduced into China from Europe, but it is possible that it came to Europe from the East, as we find it commonly used on the pottery of the Mameluke period in Egypt—that is to say, during the thirteenth and fourteenth centuries—and it is found at a still earlier period on pottery from the ruined cities of Turkestan. The existence of this technique in China



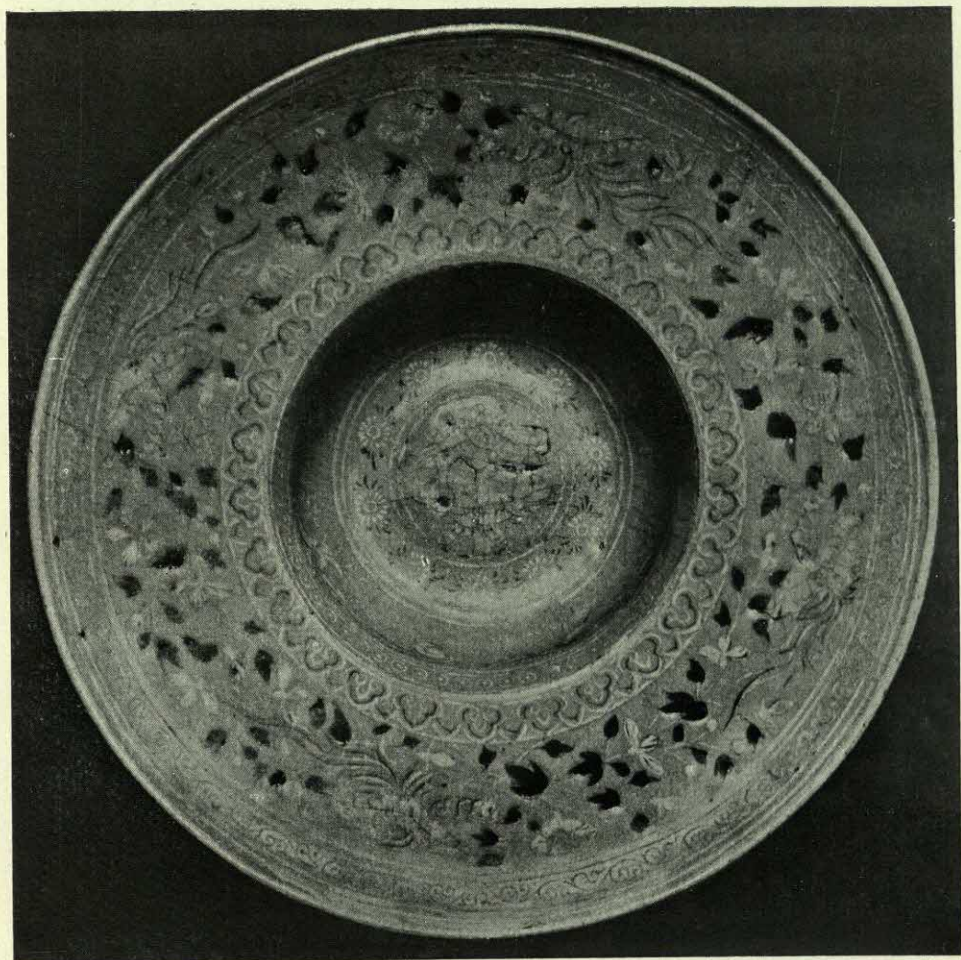
FIG. 11.

was unknown to Western students until quite recent times.

A small vase of slate-coloured earthenware, with a floral spray and an inscription inlaid in lighter clay, is of a kind quite new to the Museum as being the only Chinese example of a process rare in pottery. The inscription appears to indicate that this is an archaistic piece of the eighteenth century.

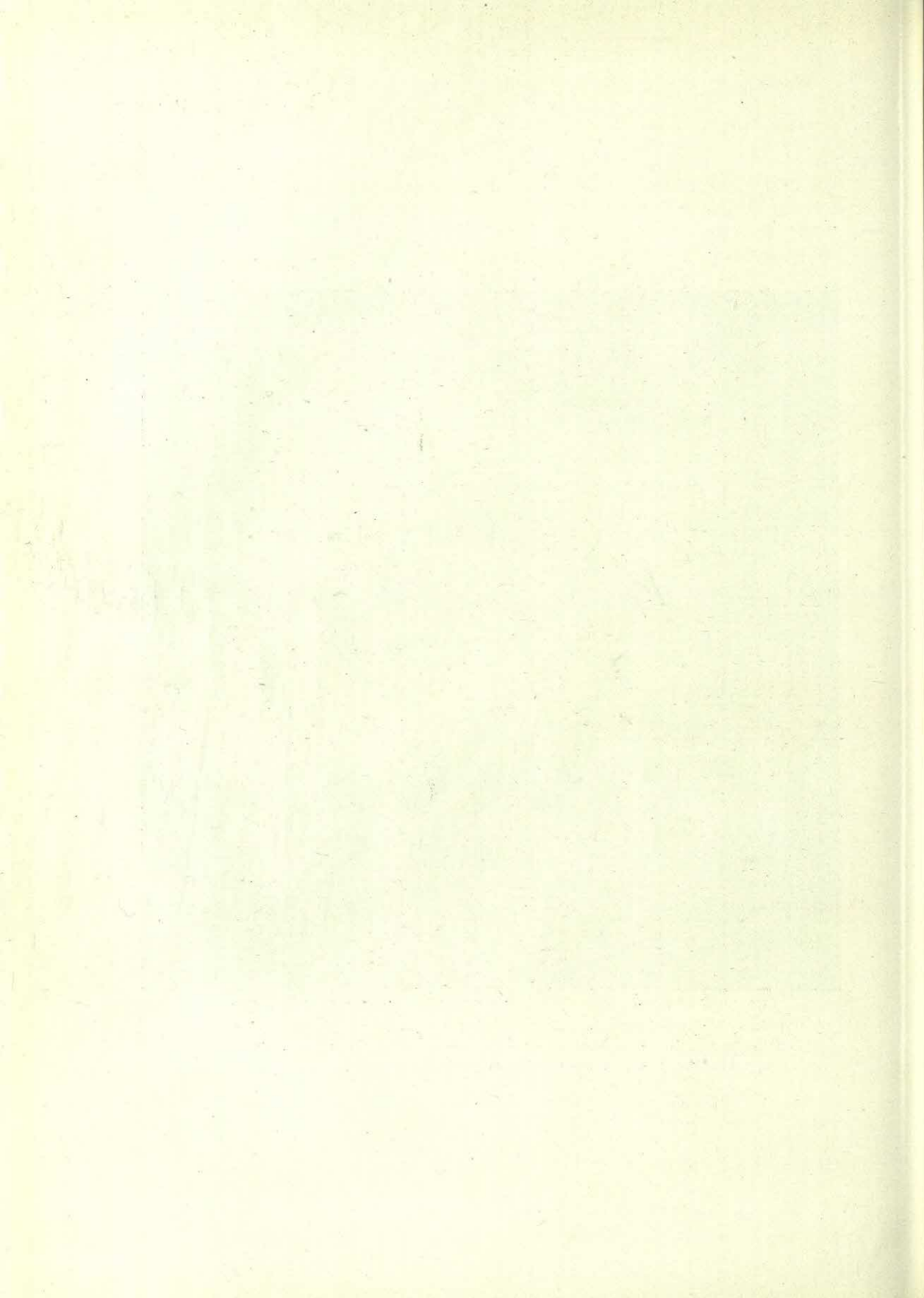
Several pieces of Korean pottery have been purchased, one of which, illustrated on **Plate 7**, shows a remarkable coincidence of form with the *tondino* of Italian maiolica. It is a beautiful example of the inlaid decoration known by the Japanese name *mishima*. Outside are cranes flying amid clouds, and inside



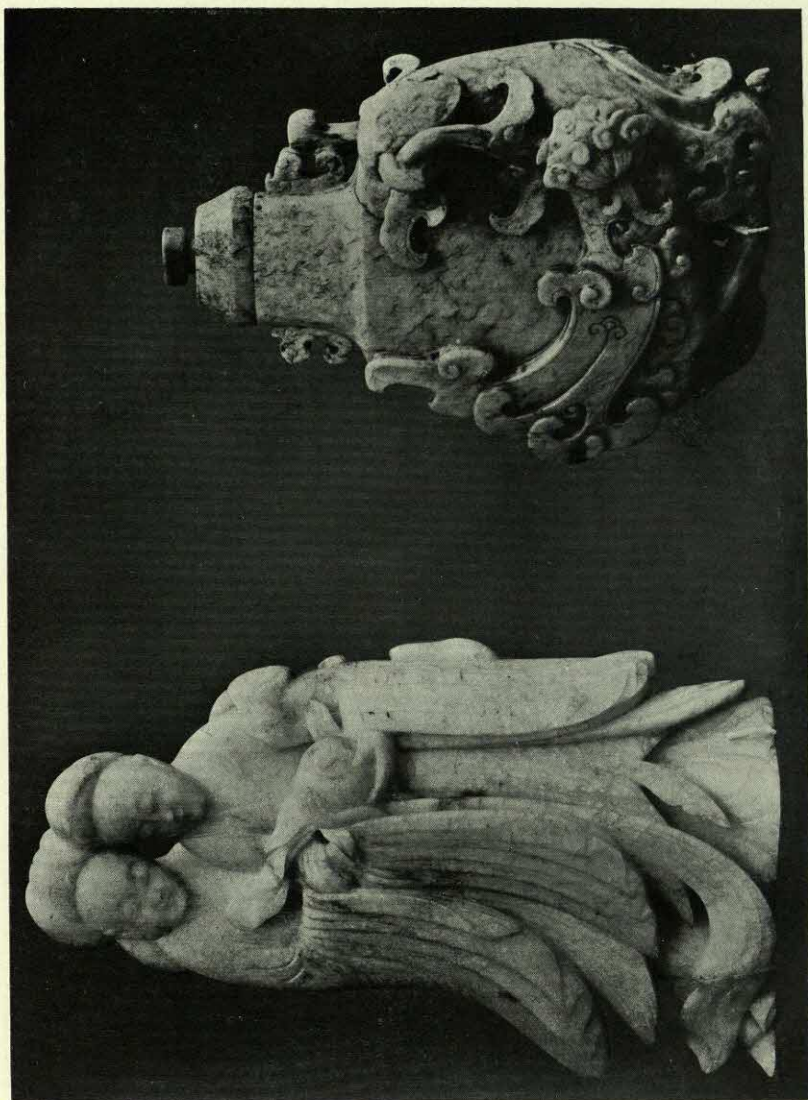


PORCELAIN BOWL WITH INLAID (*mishima*) DECORATION. Early Korean.









2

1

1. JADE CARVING. Chinese; Ming dynasty, 1368-1643.  
2. JADE VASE. Chinese; probably Sung dynasty, 960-1270.  
*See p. 19.*







dragons with pearls, and phoenixes with flowers. Amongst the other specimens of Korean pottery is a vase with lotus-plants in copper-red (**Fig. 12**). In Korean porcelain this pigment assumes a more vivid tone than when used by the Chinese potters.

Although the Museum possesses a very good collection of Chinese carvings in jade, they are nearly exclusively of the fully developed style of the latter part of the seventeenth century, or later. The earlier periods, commencing with the Han dynasty, and onwards to the end of the Ming dynasty, are practically unrepresented. It is hoped that this deficiency will in time be made good. The following are amongst the pieces which have been acquired during the year:—

A vessel for water to be used with Indian ink on the writing-table; it is of yellowish jade, carved in the form of an archaic dragon with a double tail, the general lifelike attitude of

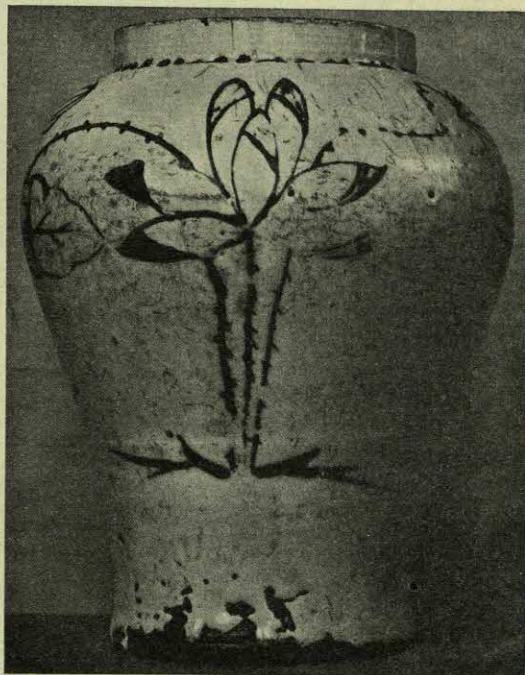


FIG. 12.

the animal being very cleverly combined with a certain amount of conventional treatment in the details, in conformity with its purpose as an object for use. It probably dates from the Sung dynasty. To an even earlier period may be ascribed a miniature vase of whitish stone streaked with grey. It consists of a small vase and cover of flattened form, resting on the back of a crouching griffin and supported between its wings; the griffin holds in its beak a peony spray with foliage. Apart from the skill displayed in the carving of this piece in such a hard material, the bold, broad lines make it a masterpiece of design on a small scale (No. 2 on **Plate 8**).

A group of two female figures in cream-coloured jade, dating



from the Ming dynasty, is an interesting example of a more naturalistic style (No. 1 on **Plate 8**). In early Chinese art this material was exclusively associated with designs of a severely conventional nature. It is only after the end of the seventeenth century that we find elaborate, intricate carvings of fruit and flowers, or pictorial representations of legendary subjects. The piece before us occupies a middle position between these two classes.

The additions to the glass collection include a pair of Venetian sconces, with mirrors at the back engraved with allegorical figures, representing Europe and Asia respectively. The mirrors are framed in glass, with relief decoration in the *baroque* style, on a wooden foundation coloured in blue and pink, and they probably date from the end of the seventeenth century.

Another piece, of documentary interest, is a glass decanter, bearing the mark of the Cork Glass Company moulded on the bottom. It was probably made about one hundred years ago. Authentic examples of Irish origin are rare; the acquisition of this piece, therefore, is of importance to students.

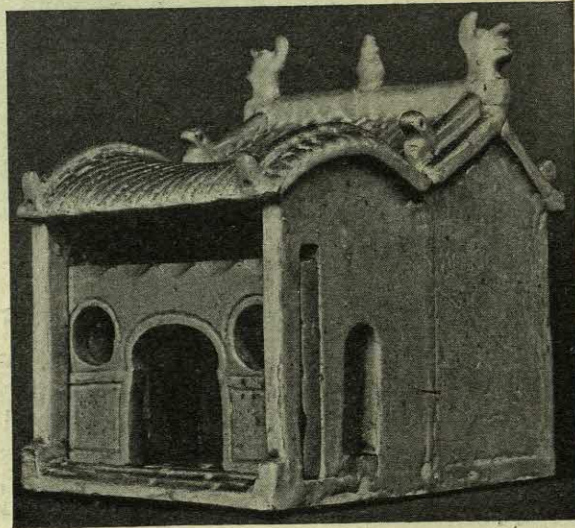
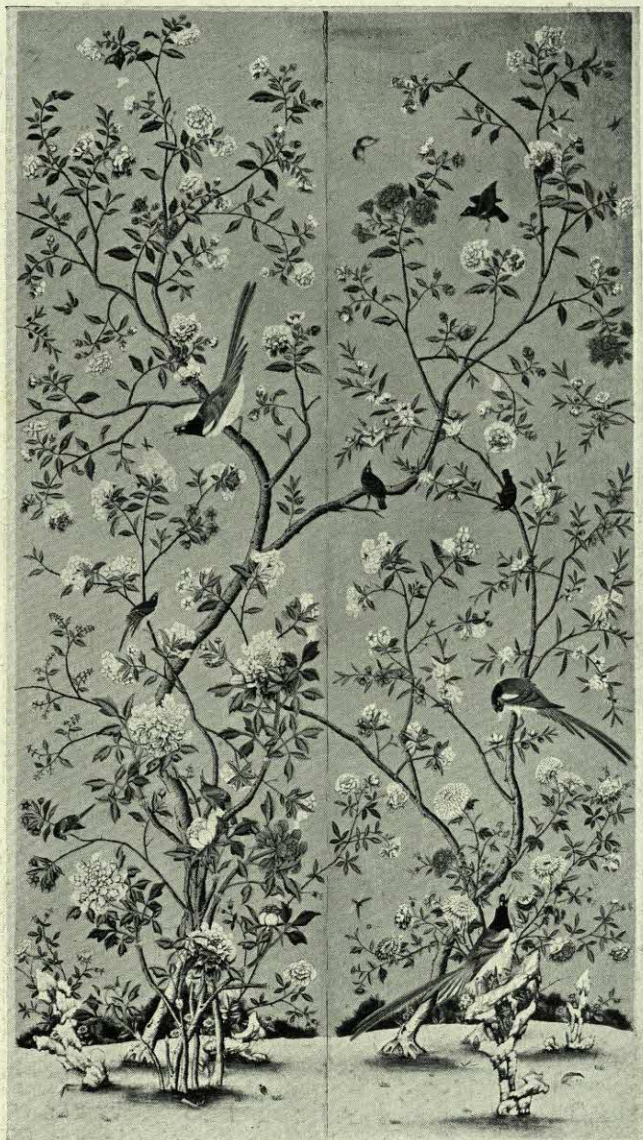


FIG. 13. (See page 16.)

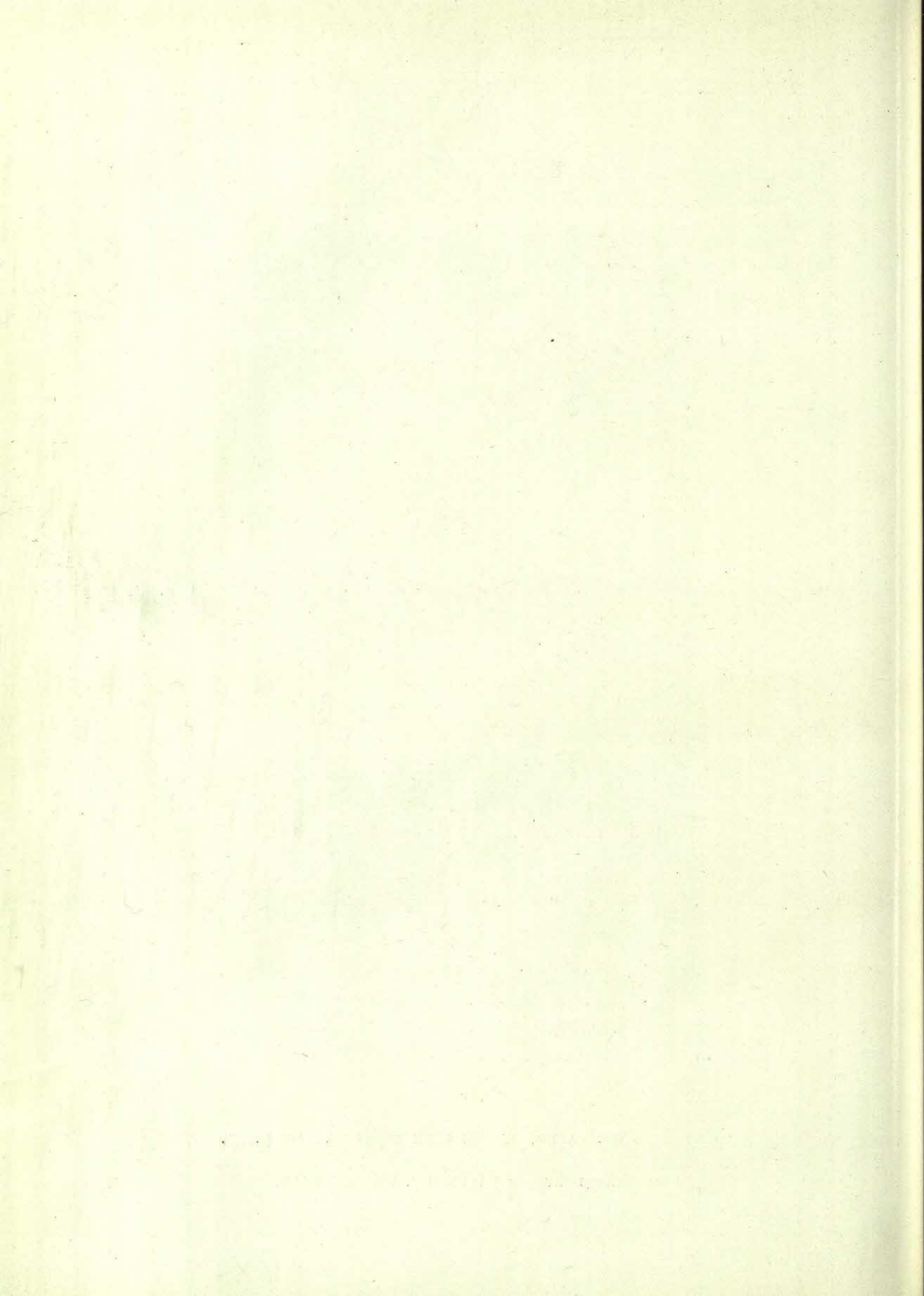




CHINESE WALL PAPER, OF THE 18TH CENTURY. See p. 25.

PRESENTED BY SIR WILLIAM J. INGRAM, BART.





### III.—DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN.

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**D**URING the year 1913 opportunities for the acquisition of drawings or prints of extraordinary interest have been few, and the fund available small. However, a considerable number of objects have been added to the collection, chosen, so far as the purchases were concerned, with a view to strengthening those branches which specially need development. When possible, gifts have also been influenced in this manner; and it is pleasant to be able, in general terms, to offer warm thanks to the many friends who have, in connection with this Department, given their valuable assistance to the Museum. It is necessary, again, to emphasise the need for further support in connection with the formation of an adequate collection of original drawings, by both British and Foreign artists, made for the purpose of book illustration. Some additions have been received, which are, below, referred to more particularly; but, unless a special effort is made to secure good representative examples, particularly of the leading Continental artists of the nineteenth century, a favourable opportunity will have been lost and the gaps can only, in future, be filled at much greater expenditure, both of labour and money, than would now be the case. Not many designs, either drawn or engraved, have been offered; but in this class of work some useful specimens have been acquired. Attention has also been, and will continue to be, given to the formation of a historic collection of wall-papers—a form of applied art which has particular value for students and designers.

#### ENGRAVINGS AND ETCHINGS.

Owing to the generous co-operation of artists and collectors it has been possible to secure a fair representation of modern etching, lithography and wood-engraving. At the present time there is an undoubtedly genuine revival of all three methods, with



a particular interest attaching to those technical aspects which it is always the aim of the Department to illustrate.

Among the etchings acquired by gift is a series by the late Sir J. C. Robinson, who was a worthy follower of his friend, Seymour Haden, in a fine treatment of skies and successful handling of atmospheric effects. By his gift, made only a few weeks before his death, of twelve selected examples of his work, Sir J. C. Robinson renewed an old association with the Museum, for he was appointed the first superintendent of the art collections in 1852. Mr. A. E. Anderson presented an original drawing and an etching, by M. Eugène Béjot, of "Viaduc d'Austerlitz"; and M. Béjot himself has generously given five further examples of his etched work and a pencil drawing of "Le Pont Mirabeau, Paris." Lady Stern's gift of an etching by Mr. Mortimer Menpes has been increased by the addition of 17 proofs presented by the artist himself. Mr. Percival Gaskell has given 17 examples of his work in mezzotint, aquatint and etching; and, by gift from Mr. James McBey, the Department has acquired the complete series of working proofs of "The Storyteller" and "El Soko, Tetuan," two of the most successful plates in his recent Morocco series.

Other artists who have kindly given examples of their own work are Messrs. L. G. Hornby, H. Schröder, O. Schneider, F. L. Emanuel, C. M. Pearce, S. Vacher and W. P. Robins. From an anonymous donor comes a brilliant proof of Mr. D. Y. Cameron's dry-point "On the Tay"; and Mr. H. Graves presented the rare (uncatalogued) portrait by W. Strang, A.R.A., of George Douglas Brown, author of "The House with the Green Shutters."

A purchase made to illustrate the technical side of colour-printing was that of the final states and working proofs of two recent colour-prints by M. T. F. Simon, one of the foremost practitioners in colour-work depending upon aquatint and etching. Another similar purchase consisted of 19 working proofs of the etched states of R. Earlom's mezzotints, published in his "Liber Veritatis," after Claude. It may be suggested that Turner not only adopted Earlom's title and idea in his "Liber Studiorum," but also followed him largely—though, of course, with infinitely greater skill—in the method of his preparatory etching, and notably in the structure of trees.

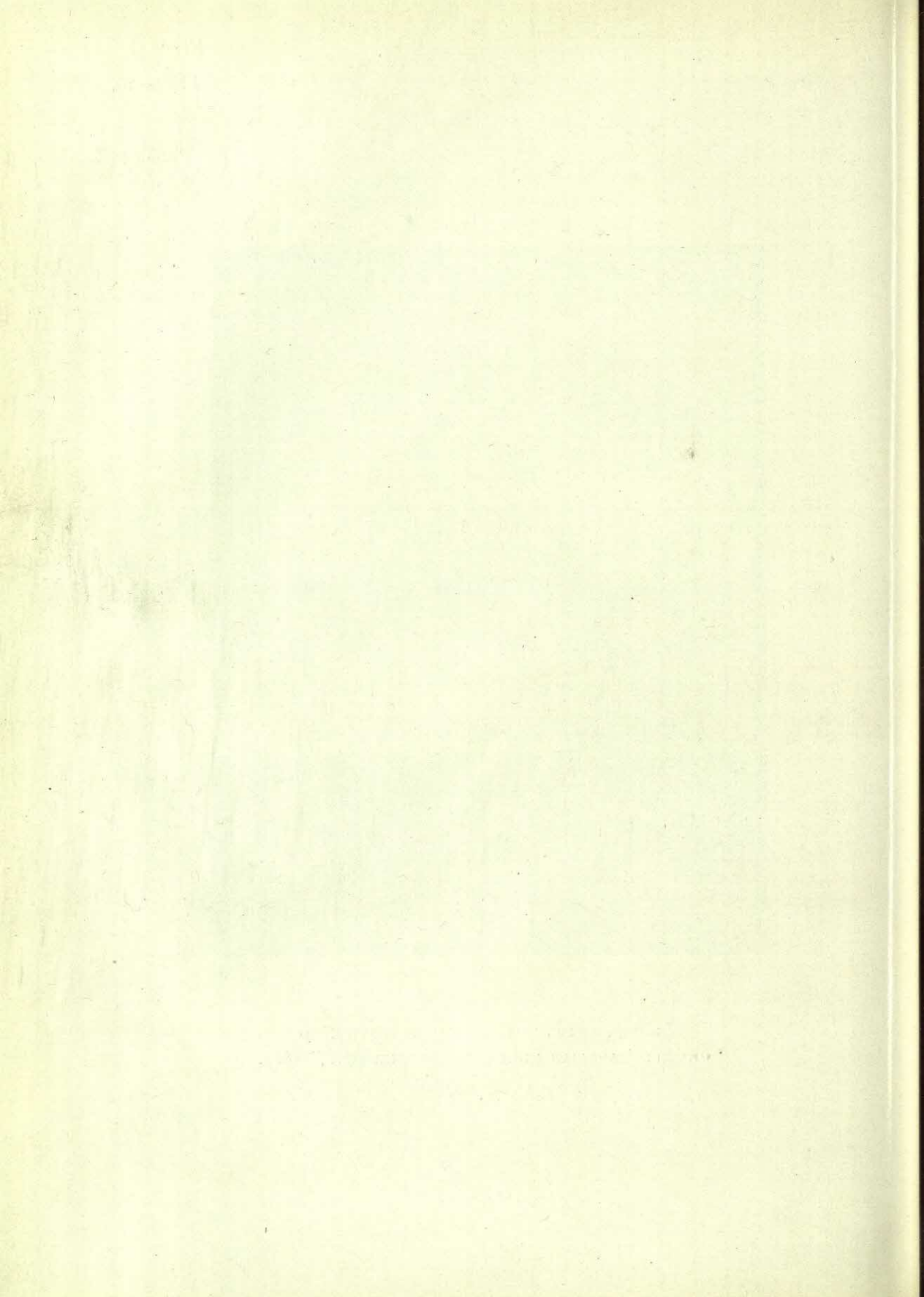
In the section of lithography a noteworthy addition to the technical exhibits in the collection was the gift by Mr. Joseph Pennell of the original drawing, the stone, and a proof, of his





ORIGINAL DRAWING FOR AN ILLUSTRATION TO  
"DALZIELS' ARABIAN NIGHTS' ENTERTAINMENTS," 1865.  
By A. Boyd Houghton.





lithograph "The Woolworth Building, New York." The object of this gift was to show how a drawing made upon paper with lithographic chalk could be transferred to the stone without damage to the original work.

Three lithographs by Mr. Spencer Pryse were given by the artist, and two more came by gift from Mr. A. E. Anderson. Among purchases in this section may be named the rare set of "Sketches upon Stone by members of the Hogarth Club, 1874," which marks the beginning of the modern revival; and a series of 22 lithographs by the late Professor Alphonse Legros.

#### ILLUSTRATION.

The chief purchase in this section was a series of nine pencil studies by Arthur Boyd Houghton for his illustrations to "Dalziel's Arabian Nights," 1865. This is one of the most remarkable books produced in the great period of "The Sixties," and it certainly contains Houghton's highest achievement as an illustrator. These pencil studies—for they are only the preliminary sketches for final drawings on the block—show the artist's wonderful facility, and the vitality of imagination which enabled him not only to express the spirit of the Eastern tales, but even to increase their charm. One is reproduced on **Plate 10**.

While the work of the Dalziel Brothers and that of W. H. Hooper, six of whose engravings after Fred. Walker and F. Sandys have been presented by Mr. H. Hartley, consisted in the interpretation of a drawing, the possibilities of wood-engraving as an original means of expression have, within recent years, won fresh recognition. Among the leading exponents of this revival, Mr. T. Sturge Moore, Mr. A. J. Gaskin, Mr. Sydney Lee and Mr. H. G. Webb have given examples of their work; and Lady Stern has presented a proof of Mr. W. Nicholson's wood-cut, "Queen Victoria's Coachman." In the section of book illustrations done in pen or wash for process reproduction, a notable acquisition is a set of four pen-drawings for "Punch," given by the artist, Mr. Raven Hill. Mr. R. Leicester Harmsworth, M.P., has presented a title-page and decoration for "The Butterfly" (1899) by Mr. Edgar Wilson; Mr. P. G. Konody has given drawings by Mr. Byam Shaw, Mr. Harry Furniss and Mucha; while representative examples of illustration by Mr. H. von Voight (Alastair) and J. W. T. Manuel have been given by Mr. John Lane and Mr. J. A. Stock respectively.



A gift of unusual interest was that of 50 silhouettes by August Edouart (1789-1861), for which the Museum is indebted to Mrs. F. Nevill Jackson, who has done so much to elucidate the history of the subject and particularly of this artist.

#### DESIGN (Various Classes).

Gifts to the collection of Architectural Drawings, most of which are, directly or indirectly, due to the efforts of Mr. R. Phéné Spiers, F.R.I.B.A., continue to be made freely; among those for the past year the following may be given prominence—Mr. W. J. N. Millard, A.R.I.B.A., presented 43 sheets of measured drawings, including valuable details of Westminster, Kirkstall, Fountains and Netley Abbeys, Winchester Cathedral, the Hospital of St. Cross, and numerous Continental buildings of architectural importance. Mr. H. S. East's gift of 14 sheets of drawings comprised several of details of Spanish architecture, in which the collection still needs reinforcement, as well as useful examples from Italian sources; and the latter branch has also been amplified by the addition of 58 similar sheets, presented by Mr. Bernard H. Webb, of buildings in Siena, Perugia, Genoa, Rome, etc. The fine draughtsmanship of Thomas Hayter Lewis is represented in six drawings, the gift of Mr. J. Tavenor Perry. That of the Temple of Juno Lucina at Girgenti is dated 22nd December, 1841, before the later excavations; three of the Church of San Lorenzo, Rome, were done in 1842, before its restoration; and another is of painted decoration in the Vestibule of San Ambrogio, Milan, which has since disappeared. The original drawings, in colour, for his recent monograph on "Pompeian Decorations" have been generously presented to the Museum by Mr. R. A. Briggs, F.R.I.B.A., and will be of great service to students. Mr. Harry Sirr, F.R.I.B.A., has given a set of drawings of Ashburnham House, Westminster; and Mr. C. F. A. Voysey, a collection of his original designs for wallpaper, stained glass, furniture, metal-work and other applied arts, as well as of architecture.

For some years Mr. Lawrence B. Saint, an American artist, has been making water-colour drawings, for the Museum, of stained-glass windows in England and France. Mr. Saint's practical experience as a designer and worker in glass has enabled him to interpret with peculiar success not only the colour but the texture and time stains of mediæval windows. This valuable series has





FIGURE OF METHUSELAH, FROM A WINDOW IN CANTERBURY CATHEDRAL.

Water-colour by Lawrence B. Saint.





been brought to a close this year with drawings of windows at Canterbury (**Plate 11**), Rouen, Chartres, Poitiers, etc.

The history of wall-paper is a subject that has, so far, by no means been fully worked out; and, with a view to further investigation of it, special efforts have been made to acquire suitable specimens of old wall-papers for the Museum. An extremely important example of early English paper-hanging of this kind was given by Mrs. Noble on behalf of Major Noble. This is to be referred, almost certainly, to a period not later than the early years of the reign of Queen Elizabeth; and its value is enhanced by the fact that the portion presented by Mrs. Noble includes the backing of "wattle and dab," of which the original wall consisted. It was obtained from an old house at Besford, Worcestershire, and the character of its pattern, which is printed in black from well engraved wood-blocks, suggests that this unusual form of decoration may have been originally prepared to celebrate a royal visit or some similar ceremonial occasion. That it was used more generally is, however, proved by the fact that another piece (of which the Museum possesses a tracing, D. 1094-1904) was found in use as lining to a chest at Longwitton Hall, Morpeth. This chest was purchased, by its present owner, at Bristol. Other specimens of early English papers have been given by Colonel H. H. Mulliner, Mr. Thomas Parkington, junior, and Mr. Alexander Reynell. At the close of the year Sir William Ingram, Bart., presented a series of nine panels of Chinese work of this character, with an exquisitely drawn pattern of flowers and birds on a blue ground; as well as 25 panels of French paper of the First Empire period, representing a continuous picture of a hunting scene. It is proposed to deal with both these in detail in a future publication; but the gift is too important not to demand at least an immediate and public acknowledgment. Two panels of the Chinese paper given by Sir William Ingram are reproduced on **Plate 9**, facing p. 20.

The acquisitions of Engraved Ornament have chiefly consisted of small items needed to fill gaps. Considerable work of this kind has been done, and the utility of the whole collection thereby considerably advanced. Four fine specimens of the Nürnberg goldsmiths' work of the late sixteenth century, in the dotted manner, were, however, purchased, of which a design for an Ewer by Paul Flindt is now reproduced (**Plate 12**, facing p. 26).



A rare set of engraved ornaments for the use of gunsmiths, by Nicolas Guérard (**Fig. 14**), is also of interest.

In the Oriental Section, the chief gifts have been a series of Japanese Fan-mounts, both original drawings and prints (74), presented by Mr. R. Leicester Harmsworth, M.P.; and a Buddhistic

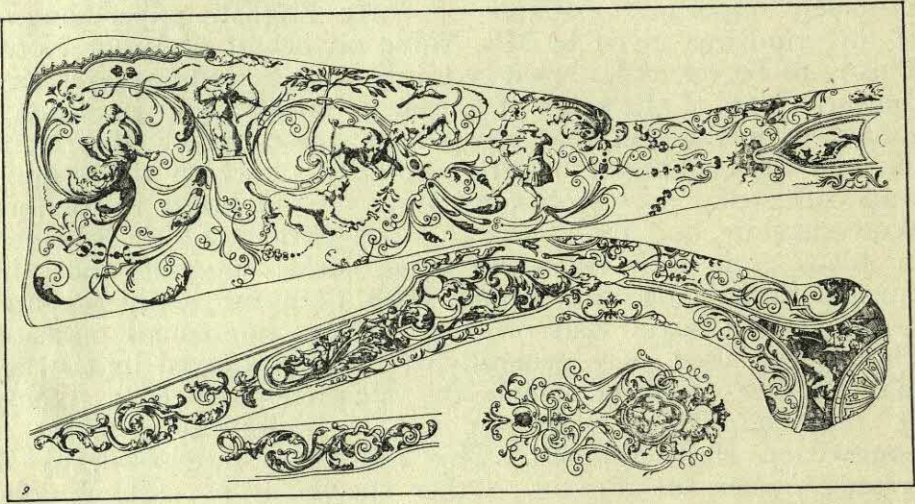
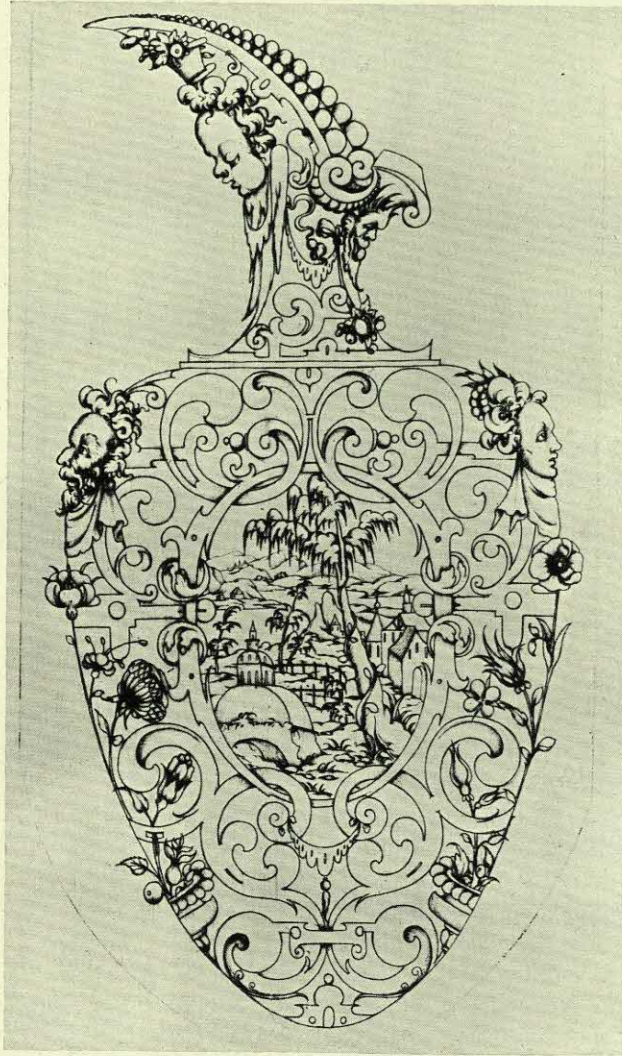


FIG. 14.

print from stone (*ishizuri*) of quite unusual dimensions and beauty, given by Mr. Arthur Morrison. Sir L. Amherst Selby-Bigge, K.C.B., presented a Chinese *kakemono* which is not only fine as a work of art, but exemplifies a rare form of technique not hitherto represented in the Museum. It is a copy of a Yuan picture by an artist probably of the Kien Lung Period, and has been executed almost entirely, so far as can be judged, with a heated needle or other small tool, on silk of a special kind. The effect is that of a fine drawing. Some fine Persian miniatures and examples of decorative handwriting have been purchased for the collection.





ENGRAVED DESIGN FOR AN EWER. By Paul Flindt (c. 1570-c. 1620).  
See p. 25.





#### IV.—LIBRARY.

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**D**URING the year under review, as ordinarily, by far the greater part of the money available for purchases for the Library has been expended upon new books on fine and applied art, produced in this country or abroad. Such books, however important they may be, are not considered suitable for notice in this review, but a list of the more noteworthy among them is given in an appendix to the Annual Report of the Museum.

The following notes refer to some of the most important gifts that have been received during 1913, and to some of the chief acquisitions, by purchase, of bookbindings, manuscripts and older printed books.

##### (I) GIFTS.

The gift that must first be mentioned was received in the early part of the year from Miss Enid Du Cane, who generously presented to the Museum an extensive selection from the libraries of the late Sir Henry and Lady Layard. It comprised, altogether, 167 volumes of artistic, historical and antiquarian interest, and 293 photographs. Among the books, a group of works on Italian local history and topography deserves especial mention.

From the late Mr. Pierpont Morgan were received two additions to the sumptuous, privately printed, catalogues, previously presented by him, of sections of his art collections. These, the latest of his gifts, were the second volume of the catalogue of his Chinese Porcelain, and the older catalogue, by Mr. Humphry Ward and Mr. W. Roberts, of his collection of Pictures—then at Prince's Gate and Dover House—issued in four volumes in 1907.

Other important privately printed catalogues have been received from Lady Wantage, of her porcelain, furniture and works of art, by Mr. R. L. Hobson and Mr. O. Brackett; from the Duke of Buccleuch, of the pictures at Dalkeith House; from Mr. Francis



Wellesley, of 100 silhouette portraits in his collection, with a preface by Mr. W. Mills; and from Mr. W. E. Mandelick, of the paintings and sculpture in the collection of Mr. Charles T. Yerkes, of New York, printed in two volumes in 1904. For these works, which are unobtainable by purchase and are indispensable for reference in a special library of art, the Museum is greatly indebted to the generosity of the donors. All of those mentioned, with one exception, are richly illustrated, and that of Mr. Francis Wellesley has been of especial interest, as he has lent for exhibition in the Museum some of the fine specimens described in it (*see* p. 86). Monsieur J. Doucet, of Paris, also presented a copy of the well-illustrated catalogue, in three volumes, of his famous collection, a short time before its dispersal by auction-sale.

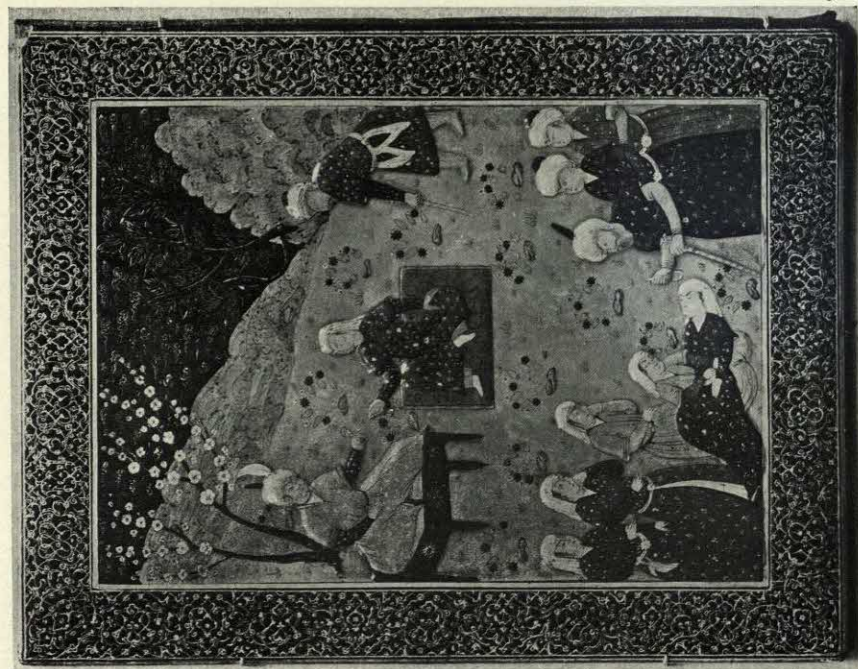
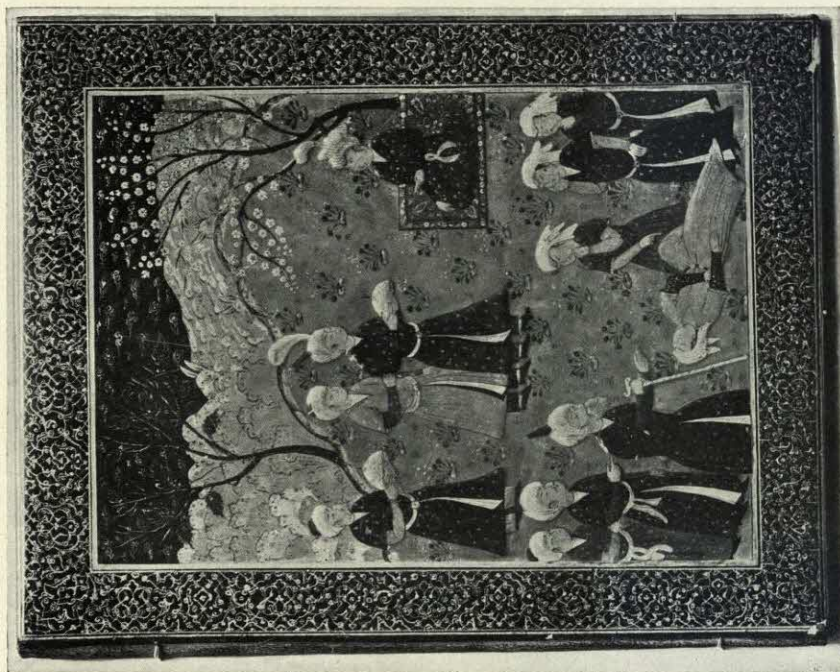
Of great interest to students of William Blake's work is the gift received from Mr. F. H. Evans of a set of platinotype enlargements, made by himself, of Blake's illustrations to Thornton's "Pastorals of Virgil," in Ambrose Phillips' "Imitation of Virgil's First Eclogue," of 1821. The copy of these prints and their accompanying text is a special one, prepared for the Library, and altogether only 25 copies of it were produced.

Mr. Alan S. Cole, C.B., presented a number of books and photographs from the library of the late Sir Henry Cole, the first Director of the Museum, from whose collections much interesting material had previously been received by bequest or by gift.

## (2) PURCHASES.

Among the purchases of the year are three specimens of bookbinding, acquired to strengthen the exhibits in the Book Production Gallery (*Room* 74). One of them is a good specimen of the dainty French style of the latter part of the sixteenth century, associated with the name of Clovis Eve, in which the greater part of the sides and back is covered by a succession of oval compartments, from the outlines of which spring minute leaves. The compartments—except the larger one in the centre of each side, which in this case is left plain, but often contains a coat of arms—enclose sprigs with single flowers, or with acorns or pomegranates. The cover is of light brown morocco, and the other details of its decoration can be seen in the illustration in **Fig. 15** on p. 29. The book, with which it is contemporary, is a copy of "Raymundi Lullii . . . libelli aliquot chemici," printed at





BOOK-COVERS. Persian; 17th or 18th century.





Basle in 1572. The other specimens of bindings are the two loose sides of Persian book-covers illustrated on **Plate 13**. They are noticeable for the relief in which the painted figures are moulded, and differ in this respect from the more usual type of painted and lacquered Persian covers. They date from the seventeenth or eighteenth century. The outer sides have landscape scenes, with figures, in natural colours on a black ground, within borders of gold arabesque on black. The insides of the covers are plain brown, within narrower black borders bearing an arabesque pattern in gold and colours. A small collection of old English bookbinders' finishing tools has also been acquired, to form part of a technical exhibit.

The manuscripts acquired during the year include an autograph letter, to John Clark of Eldin, from Paul Sandby, in which he refers to his process of aquatinting, but says that it is a secret which he may not disclose, and describes his process of soft ground etching; and a letter from Randolph Caldecott to his engraver and publisher, Edmund Evans, in which he criticises the introduction of process work, instead of wood-engraving, into his picture-books, and mentions some of his ideas for fresh work, including single colour-prints for framing. An interesting series of twelve letters (occupying altogether 46 quarto pages) from David Ramsay Hay to David Roberts has also been purchased. These letters refer constantly to pictures and other work by Roberts, and especially to the deliberations of the Committee of the Scott Memorial at Edinburgh on the designs submitted to them. Roberts's design was apparently rejected because it was expected to prove too expensive. An extract from his answer to the last letter in the



FIG. 15. (See page 28.)



series, the one in which Hay communicated to him the final decision of the Committee, is printed in the "Life of Roberts," by J. Ballantine (page 71). Of greater documentary value is the MS. Letter Book, containing copies of Sir Charles L. Eastlake's correspondence as Secretary of Her Majesty's Commissioners on the Fine Arts, from the 1st July, 1852, until the 7th September, 1860. It relates to the decoration of the Houses of Parliament, the most important work of the kind undertaken by the Government in the

Victorian period, and one in which the greatest artists of the nation had their share. The volume includes also copies of private letters, which Sir Charles Eastlake forwarded with official ones to some of the artists engaged.

To the collections of early technical handbooks in the Library several additions have been made. Among them must be mentioned the "*Quilatador dela plata, oro, y pietras*," by Juan Arphe de Villafañe, a member of a famous Spanish family of goldsmiths, published at Valladolid in 1572. From this book is taken the interesting illustration of a Spanish sixteenth century goldsmith's scales (Fig. 16). The signature of Arphe, reproduced in Fig. 17 on p. 31, occurs at the end of the book, and it is known that he similarly autographed

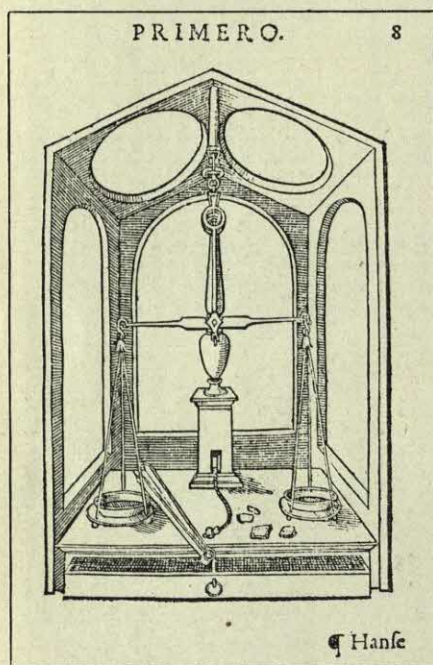


FIG. 16.

other copies of this first edition of it. The Library copy contains also one or two corrections in MS. which were afterwards incorporated into the second edition. An interesting Spanish treatise on engraving processes has also been acquired: Manuel de Rueda's "*Instruccion para gravar en cobre, . . . con el nuevo methodo de gravar las planchas para estampar en colores, á imitacion de la pintura*," etc., published at Madrid in 1761; and a copy of a rare English treatise, the second enlarged edition of J. H. Green's "*Complete Aquatinter*," published at London in 1804.



A still more noteworthy acquisition is a copy of the very rare Blake item: "A descriptive catalogue of pictures, poetical and historical inventions, painted by William Blake, in water colours, being the ancient method of fresco painting restored: and drawings, for public inspection, and sale by private contract" (London, 1809). Blake was probably himself the author of this little book, and as an evidence of its extreme rarity the statement of Blake's biographer, Gilchrist, may be quoted, that he had only seen three copies of it, and heard of some three others.

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del valor de los To- dras fojas. fo.69.  
pacios. fo.56. F Y N.**

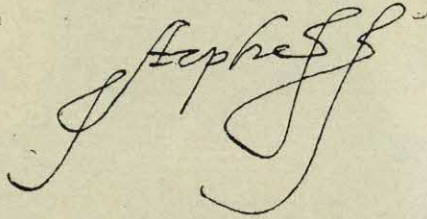


FIG. 17.

To the collection of illustrated herbals in the Library was added an early English example, a translation of a work by H. Braunschweig by L. Andrew, published at London in 1527, with the title: "The vertuose boke of distyllacyon of the water of all maner of herbes." It contains numerous rough, but decorative, woodcuts of plants. Of greater rarity is a German embroidery pattern book by Susanna Dorothea Riegl, entitled "Anhang zu dem neu erfundenen Model-Buch, . . . worinnen die Figuren von gefärbter Seiden oder Wollen einzulegen und zustreichen . . . gezeigt wird." This has no indication of the place of publication or date, but it probably appeared about 1760, as the only other reference to any section of the work that has been traced is to an apparently imperfect copy of the "Zweiter (dritter) Theil," dated 1757, in the Library of the Kunstgewerbe-Museum at Berlin.

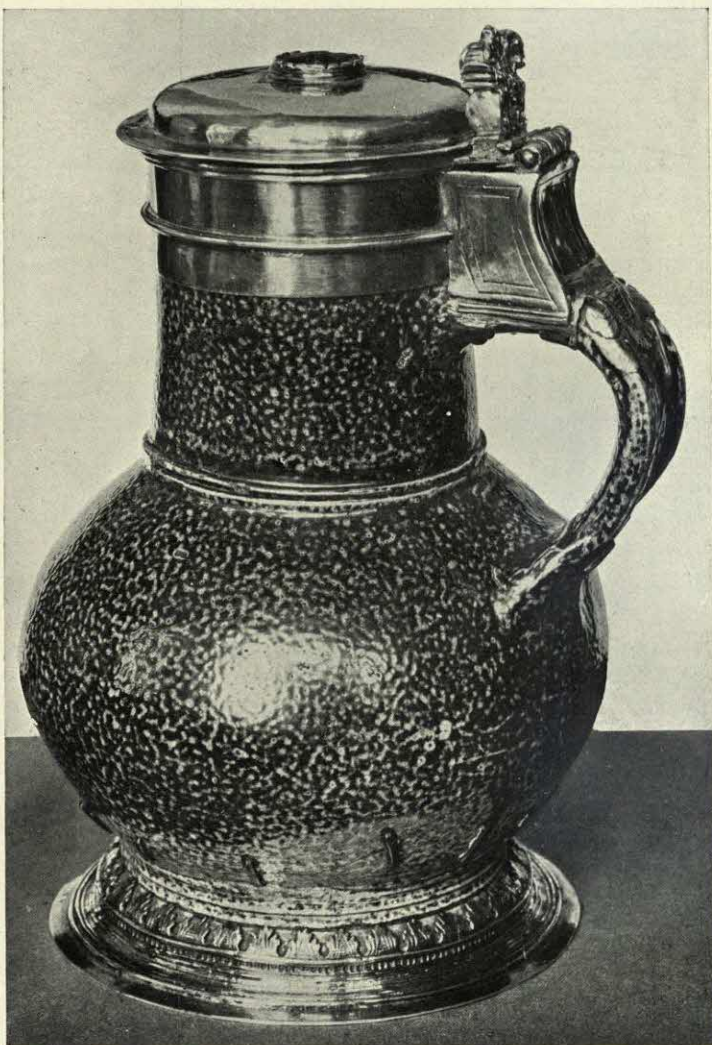
The collection of pattern-books of writing and lettering has also received additions, one being a copy of "Il Secretario di Marcello Scalzini, detto Il Camerino" (Venice, 1587), and another, the "Arte nueva de escribir, inventada por el maestro P. Diaz



Morante, e ilustrada con muestras nuevas ... por F. X. de Santiago Palomares" (Madrid, 1776). Both of these contain instructions as well as patterns.

Another old book, Andreas Helmreich's "Kunstbüchlein" (Basle, 1615), gives instructions for etching and gilding metals, the preparation of colours, etc., and is supplemented by considerable additions in manuscript.

These notes might be extended, but it seems better to refer the reader who wishes to have the titles of other important acquisitions to the Library, to the Appendix in the Annual Report, of which mention has already been made.



JUG: Rhenish stoneware mounted in silver-gilt. English; London hall-mark for 1556-7

See p. 38.

BEQUEATHED BY E. S. CLARKE, ESQ.



THE UNIVERSITY OF CHICAGO  
LIBRARY  
CHICAGO, ILL.

## V.—DEPARTMENT OF METALWORK.

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THOUGH the opportunities for the acquisition of fine works of art have not been so great as in the previous twelve months, the year just passed, thanks to the generosity of friends of the Museum, has been by no means unfruitful. On the other hand, the removal of the late Mr. Fitzhenry's Collection has been felt more keenly, perhaps, in the Department of Metalwork than in any other part of the Museum. His groups of French and Irish silver of the eighteenth century had come to be regarded almost as a permanent part of the collection, and their removal has left the Museum with hardly any representation of the art of the silversmith in those countries at its most prolific period. His English pierced silver—a group which had been formed largely under the advice of the Museum Officers—would, it was hoped, have continued to afford an adequate representation of this branch of art; its removal has left the collection with no more than a few trifling examples to represent one of the most fascinating phases of the silversmith's art of the eighteenth century. Certain choice examples of English work of earlier periods had helped to make good the deficiencies of the Museum collection, and their loss is much to be regretted. Mr. Fitzhenry's Dutch silver of the eighteenth century, a group to which he gave special attention, had formed a peculiarly valuable supplement to the main collection; and his Italian work of the same century had served to illustrate a period which could not be studied otherwise. A few fine Italian bronzes and a rare group of *Dinanderie* figures could ill be spared, and the Museum is the poorer for the loss of his interesting collection of jewels. There is, indeed, hardly a phase of Western art in metal which was not represented to some extent by the Fitzhenry Collection, and its removal causes the deficiencies in the Museum to be more conspicuously noticed and more keenly felt than before.

Among the more prominent of these deficiencies, to which attention was called last year, it may be repeated that English



silversmiths' work calls for additions in almost every period; examples of mediæval work are almost unobtainable, but a font-shaped cup, a good ewer and dish or a large tankard would be welcome additions to the group of sixteenth century work. The reigns of James I. and Charles I. and the Commonwealth period need fuller representation; while there is no example of a loving-cup or a punch-bowl of the second half of the seventeenth century, and but the slightest representation of the fine "cut-card" work of this period. The plain objects of the reigns of Anne and George I. are conspicuous by their absence; and the poverty of the Museum in the pierced work of a later period has already been referred to. Irish silver is represented by some half-dozen pieces; French eighteenth-century silver by hardly more. Among English ecclesiastical plate several varieties of communion cups produced during the sixteenth and seventeenth centuries are unrepresented, and there is no example of the earlier (thirteenth century) type of mediæval chalice.

The group of early enamels needs strengthening by the addition of several pieces of known types, and fine examples of enamelled Renaissance jewellery, especially English work of the sixteenth century, would be welcome additions.

Door and window furniture in iron is much needed, particularly examples of early English door hinging; and large pieces of both English and French smiths' work are also required.

Good specimens of decorative leadwork are wanted for the fuller illustration of an important craft.

Fine decorative swords and armour are still greatly needed in the collections of Near Eastern work. Of the numerous types and shapes which should find illustration in a collection of Chinese bronzes, many are represented either not at all or merely by late specimens lacking the dignity of shape and proportions, the harmony of design, and the perfection of technique characteristic of the earlier works. Amongst the later original productions of Chinese metalwork, objects in gilt bronze and arms and armour are almost unrepresented, and the same is true of Korean metalwork, ancient or modern.

The series of Japanese weapons needs enriching, particularly in the direction of spears and of the less usual types of sword-blades. The illustrative series of Japanese sword-furniture still shows a few blanks, which are most difficult to fill; even when completed on the present scale it will not attain in point of





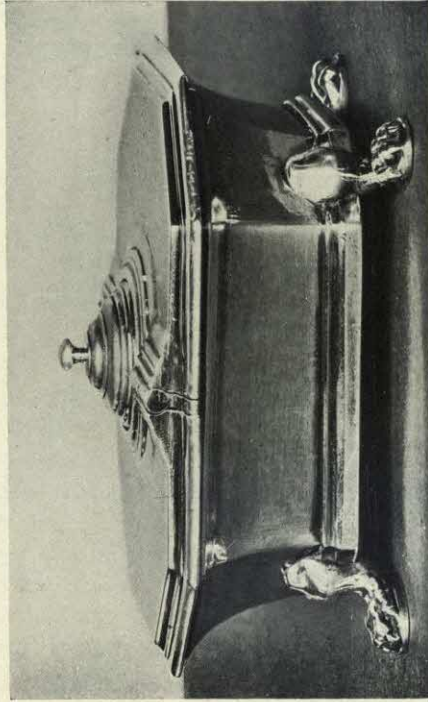
1

1. CASTER: Silver, pierced and engraved.  
English; London hall-mark for 1692-3.



2

2. SALT-CELLAR: Silver.  
English; London hall-mark for 1695-6.



3

3. SPICE-BOX: Silver.  
English; London hall-mark for 1728-9.

PRESENTED BY MR. AND MRS W. W. SIMPSON, THROUGH THE NATIONAL ART-COLLECTIONS FUND.





numbers to anything like the standard which should be aimed at in a Museum of importance. In an even greater degree is this true of the minor groups of objects to which the same class of workmanship was applied. Recent endeavours to secure even a minimum representation in these directions have been in most cases successful, but the fact must be emphasised that it is only a bare minimum, and not a representation worthy of this Museum.

### (1) GIFTS.

The continued generosity of Sir Arthur Church, K.C.V.O., F.R.S., has enriched the Museum collection of precious stones with the addition of eleven beautiful examples, including corundum, tourmaline, garnet, moonstone, opal, etc. These have been exhibited with the Townshend collection of gems in *Room 38*, which they are intended to supplement; and their interest and importance is enhanced by the publication of a revised edition of the Museum handbook on "Precious Stones" in the form of a "Guide to the Townshend Collection," the preparation of which was kindly undertaken by Sir Arthur Church.

Mr. and Mrs. W. W. Simpson generously presented, through the National Art-Collections Fund, a valuable and interesting group of English silver, consisting of a remarkably beautiful caster with fine pierced cover, of 1692-3 (No. 1 on **Plate 15**), a circular salt-cellar of 1695-6 (No. 2 on **Plate 15**), a bleeding-bowl of 1698-9, a spice-box of 1728-9 (No. 3 on **Plate 15**), and a set of three tea-caddies in shagreen case, of 1767-8; also two pieces of Irish silver—a two-handled cup of 1732-3, and a cream-jug of about 1760-70.

Mr. Murray Marks presented the movement of a table-clock in engraved brass and steel, German work of the sixteenth century; and Mr. George Jorck, a copper-gilt chalice, Italian work of about 1500, the foot charmingly decorated with foliage in low relief, and a lead chrismatory of the seventeenth century. Mr. Bernard H. Webb presented a bronze crucifix and two brass candlesticks, Flemish work of the seventeenth century. Lord Bolton presented an unusually fine armorial Sussex fire-back of cast iron from Basing House, Basingstoke; it bears the date 1687, and the arms of Charles, sixth Marquess of Winchester, afterwards first Duke of Bolton. Another fire-back, with the date 1586 and initials "T. M.," the gift of Mr. A. E. Anderson, is



an interesting example of work from a more primitive Sussex foundry. The Museum collection has also been enriched by the anonymous gift of a fine pair of wafer-tongs, one plate stamped with a band of cupids beneath arches, and the other with rosettes and vases of flowers alternately—Italian work of the sixteenth century; and an Austrian firelight holder and padlock, from the same donor. Mr. H. Clifford Smith presented a noble sconce

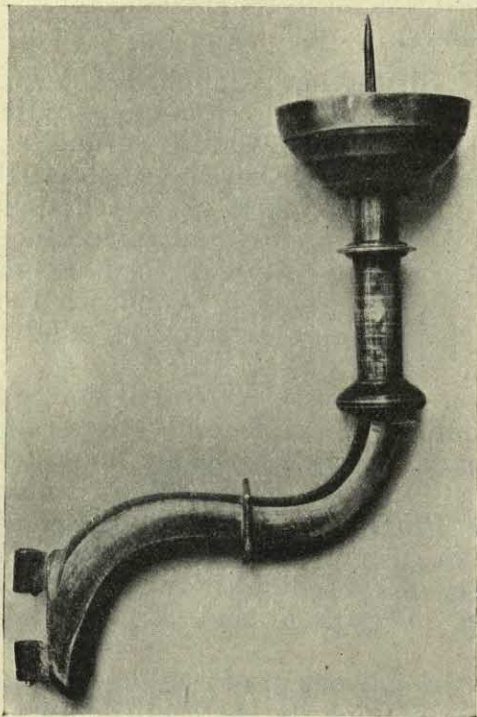


FIG. 18.

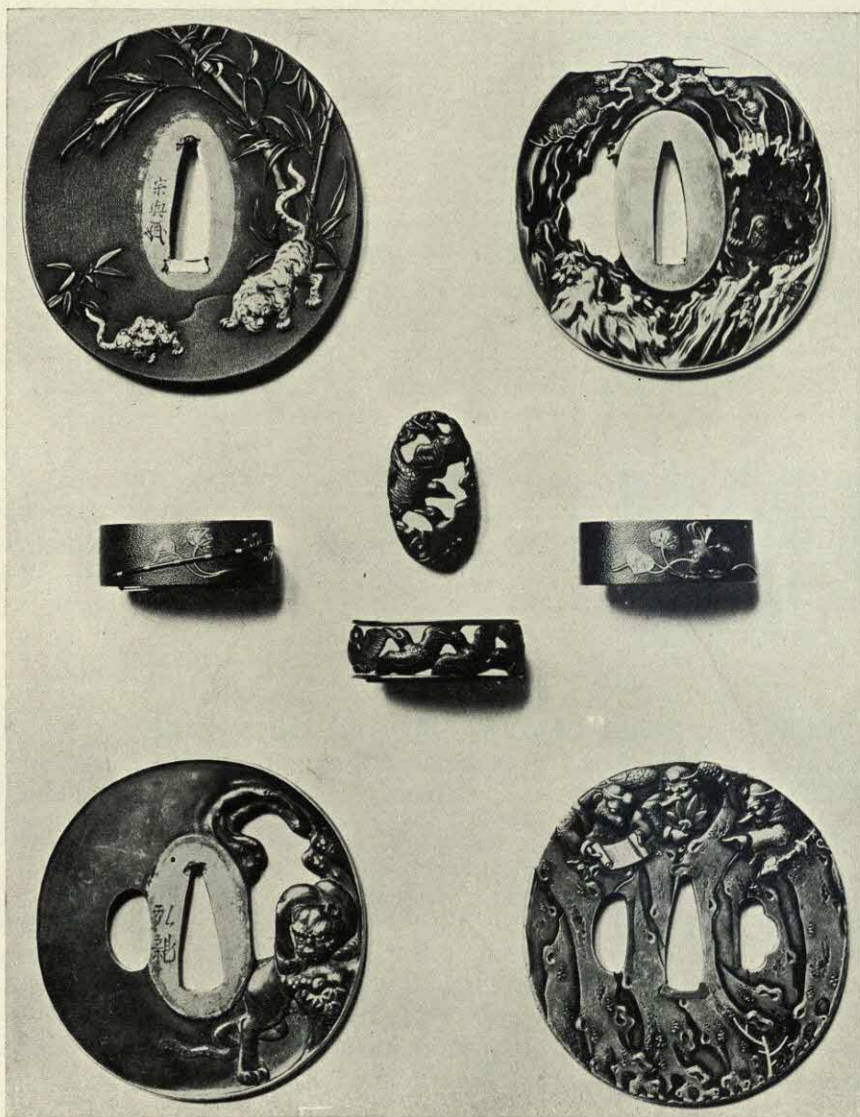
of pewter, German work of the sixteenth century (Fig. 18). Among a little group of gifts from Mr. L. C. G. Clarke the most important is a Hungarian belt with silver-gilt mounts cast in openwork and set with red pastes, interesting as showing the survival of earlier methods in work of the eighteenth century. Other useful gifts were: a brass holy-water vessel, Dutch work of the eighteenth century, from Mr. R. E. Brandt; an English enamelled gold memorial ring of the late seventeenth century, from Messrs. Child and Child; a silvered pewter plate for gifts at the Feast of Purim, German work dated 1771, from Dr. A. Cohen; four brass ornaments from a clock-dial, English work of the late seventeenth century, from Mrs. Nesfield Cookson; an Italian silver cup

of the late eighteenth century, from Sir Edwin Durning-Lawrence, Bart.; an English wrought-iron lock of the seventeenth century, from Mr. G. Grimsdale; a late Roman bronze ring, from Mrs. John Hamilton-Evans; a Spanish iron padlock and key of the seventeenth century, from Mr. E. Hart; an Italian sixteenth-century key from Mr. Alban Head; a miniature German lock and key of the early seventeenth century, from Mr. H. B. Hudson; a pair of German pewter cruets for the Mass, from Mr. C. Lund; an English cut-steel watch-



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2



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4

JAPANESE SWORD-FURNITURE FROM THE SEYMOUR TROWER COLLECTION.

PRESENTED BY SIR ARTHUR H. CHURCH, K.C.V.O., F.R.S.





chain of the late eighteenth century, from Mr. T. C. Mallett; a pair of English silver asparagus-tongs of 1794-5 and two small spoons, from Mr. C. D. Rotch; an English silver nutmeg-grater of 1806-7, from Mr. James Tabor; an English eighteenth century knife, from Dr. A. Ogier Ward; an impression from a fourteenth century matrix, from Miss E. H. White; and two wrought-iron bars with rollers' marks, English eighteenth century work, from Mr. G. L. Wilson.

In Oriental metalwork, the Museum is chiefly indebted, as in the past two or three years, to the generosity of Sir Arthur Church, who has presented forty-five choice examples of Japanese sword-furniture, acquired from the sales of the Seymour Trower and Behrens Collections. Among these little works the highest attainments of craftsmanship are revealed, whether in the choice and preparation of the materials, the disposition of the design, or the faultless finish which is associated with the best Japanese work.

The guard (No. 1 on **Plate 16**), signed by one of the Sōyos of the Yokoya School,\* is in *shibuichi* (an alloy of copper and silver, with a pale greyish patina). On this ground, which is covered with the fine granulation known as *nanako* (every grain separately produced by hand-punching), is a design in relief of two tigers and a leopard in gold, the markings rendered in the blackish copper-gold alloy known as *shakudō*. By a member of a school none too well represented in our series (Nukagawa†) is the silver guard (No. 2 on **Plate 16**), modelled in bold relief as a rock, from a hollow of which emerges a bear. The relief is executed in *shakudō*, gold, silver and copper, effectively picked out with heavy gilding.

Of the other pieces illustrated, Nos. 3 and 4 are guards in *sentoku* (a yellowish bronze alloy) encrusted with gold and other soft metals or alloys. No. 5 illustrates the pommel (*kashira*) and ferrule (*fuchi*), without which no Japanese sword-hilt is complete; here in *shakudō* pierced and modelled with a flight of crows against the sunset represented by the removable linings of "ruby" copper. The two *fuchi*, Nos. 6 and 7, in *shakudō* modelled with a courtier's cap and a riding-crop, are set with sprays of *aoi* leaves in green and white translucent enamel in gold cloisons. Although signed respectively by Harunari, the eighth, and Narimasa, the

\* Group XLII. in the Index Series of Sword Furniture exhibited in Room 12.

† Group XLIII.



ninth, master of the famous Hirata\* family of Court enamellers, they evidently belong to the same set of fittings for a pair of swords. They have been published in Bowes' *Notes on Shippō* (1895, page 92, Plate B.).

Messrs. Glendining and Co. presented one of the lots from the Seymour Trower Sale, comprising three pieces of Japanese armour in repoussé iron; a breastplate vigorously modelled with a curling wave; one of the pendent plates from a gorget or a mask, with a dragon-and-wave design; and a hand- (or elbow-) guard with a head of the saintly Daruma, founder of the Zen sect of Buddhism (*Room 18*).

Mr. Wilson Crewdson presented a Japanese copper-gilt *hikite* of the nineteenth century (*Room 12*); Mr. R. A. P. Davison added a fine Japanese dagger to his many gifts; Mr. H. L. Joly presented an iron cap from a Korean helmet of the fourteenth century; and Lady Wilson gave a silver *kodzuka* by Isono Masakuni, of the early nineteenth century.

From Ho-po in China comes an interesting little group of peasant jewellery in silver, plain or enamelled, characteristic work of the Hakka race. It includes hat-badges, hair-ornaments, earrings, finger-rings, charms, etc., and is the gift of the Rev. A. S. Adams.

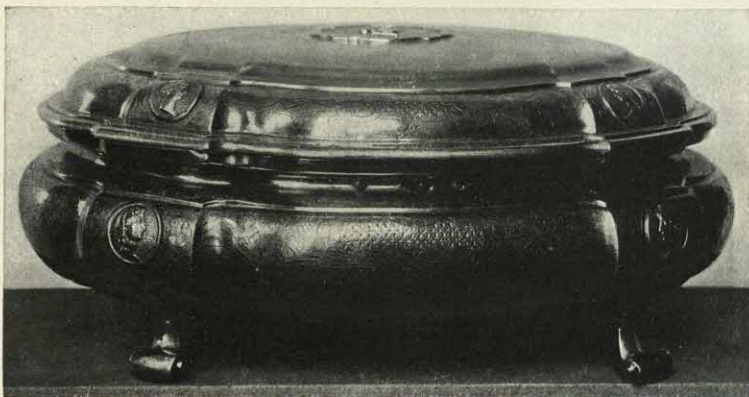
## (2) BEQUESTS.

The bequest of the late Mr. E. S. Clarke has placed the Museum in possession of an unusually interesting example of a "tiger-ware" jug of the sixteenth century. The body is of Rhenish stoneware, the cover and neck-mount, handle and foot-mounts, of silver-gilt; on the cover is an enamelled silver boss with a merchant's mark, and both foot and cover bear the London hall-mark for 1556-7 with maker's mark CA in monogram. The mounts are almost entirely plain, and the chaste effect of their simplicity forms a pleasant contrast to the ornate character of most of the examples of mounted jugs which have survived to the present day; further, the early date of this piece makes it peculiarly acceptable to the Museum, which has hitherto possessed no example of an English mounted jug earlier than the reign of Elizabeth (**Plate 14, facing p. 32**).

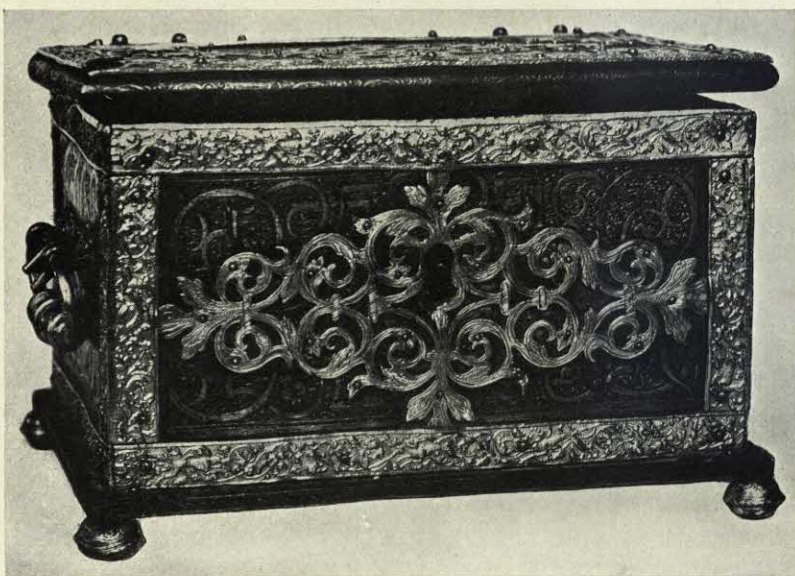
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\* Group LXVI.





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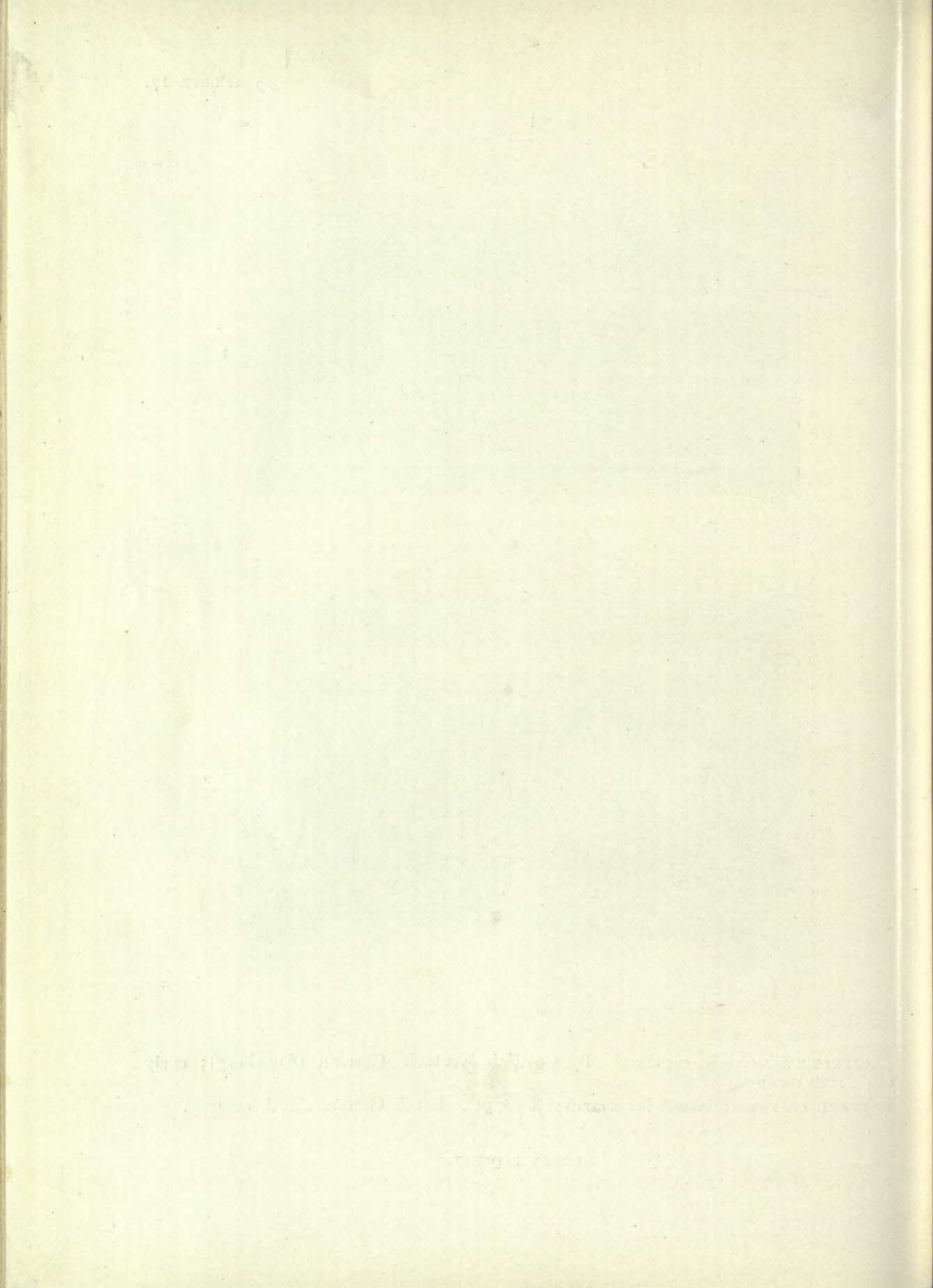


2

1. CASKET : Silver-gilt, engraved. By Gottlieb Mentzel. German (Augsburg); early 18th century.
2. JEWEL CASKET : Silvered brass and gilt copper. South German; 16th century.

MURRAY BEQUEST.





The late Miss Hannah Elizabeth Gartside bequeathed a pair of vase-shaped silver tea-caddies, made at Haarlem during the first half of the eighteenth century. The late Mr. Edward Beck bequeathed a clock of Empire ormoulu work decorated with openwork appliqués—a very good example of its kind.

Several important purchases of German Renaissance work were made from the Fitzhenry Collection, out of the fund bequeathed by the late Captain H. B. Murray. The finest, in point of execution, is a silver medallion delicately chased and repoussé with a wooded landscape, in the foreground of which are a fountain and stream with a group of figures, after the well-known painting by Titian illustrative of the story of Diana and Callisto; the whole is enclosed within a wreath of leaves. The general treatment and execution suggest that it is the work of a South German craftsman of the late sixteenth century, and was intended for the decoration of the bowl of a tazza. A porringer and cover of silver-gilt is admirably engraved with bold foliated scrollwork and medallions of Old Testament scenes, that on the cover being the Judgment of Solomon; it bears the Augsburg hall-mark and dates from the latter part of the seventeenth century. Another important piece is a casket of pleasing outline, with medallion heads in low relief and bands of delicately engraved ornament in Louis XIV. style, made by Gottlieb Mentzel at Augsburg, early in the eighteenth century (No. 1 on **Plate 17**). In the same dainty style of decoration is a cruet-stand of silver-gilt, with the Augsburg hall-mark for 1735-6. These two objects are of peculiar interest as German versions of the charming French work of that period, clearly demonstrating the great attraction this style possessed for the schools of silversmiths in South Germany. A later style of French ornament is noticeable in a silver-gilt casket boldly chased and repoussé, also made at Augsburg, and bearing the hall-mark for 1773-5. A beautiful example of South German Renaissance work is a jewel casket of the sixteenth century, covered with plates of silvered brass, finely etched with strap and scrollwork, and overlaid with openwork of gilt copper; the panels are enclosed with bands, also of gilt copper, stamped in relief, in the finest style, with animals of the chase amid foliated scrollwork. The plate beneath the casket is of steel, with a charming etched design of strapwork and foliage (No. 2 on **Plate 17**). No equally rich example of this style has hitherto been possessed by the Museum (all in *Room 100*).

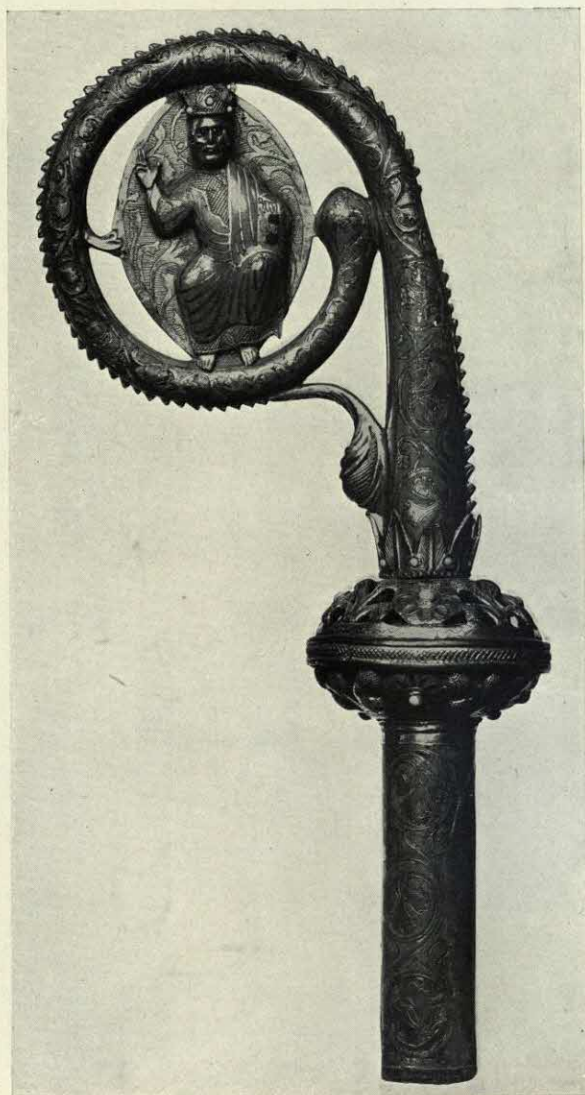


## (3) PURCHASES.

The Department was fortunate in the purchase of a splendid crozier-head of the thirteenth century; it is of gilt copper decorated with Limoges enamel, the volute being filled with a vesica-shaped plaque with applied figures of Christ in Majesty and the Virgin and Child; the knop is decorated with rosettes and groups of leaves in openwork, and the stem and crook with finely-worked foliage on a ground of blue enamel; the lower part of the stem originally had the unusual feature of applied figures of the Virgin Mary and the Archangel Gabriel, forming an Annunciation group; these are now missing (**Plate 18**). Somewhat similar examples are in the Cluny Museum and in Cahors Cathedral; but the unusual character of some of its features, the exceptional brilliancy and finish of the enamelling, and the powerful execution of the engraved work indicate that this object had an individual interest for the craftsman who produced it, which lifts it above the level of the ordinary products of the Limoges workshops.

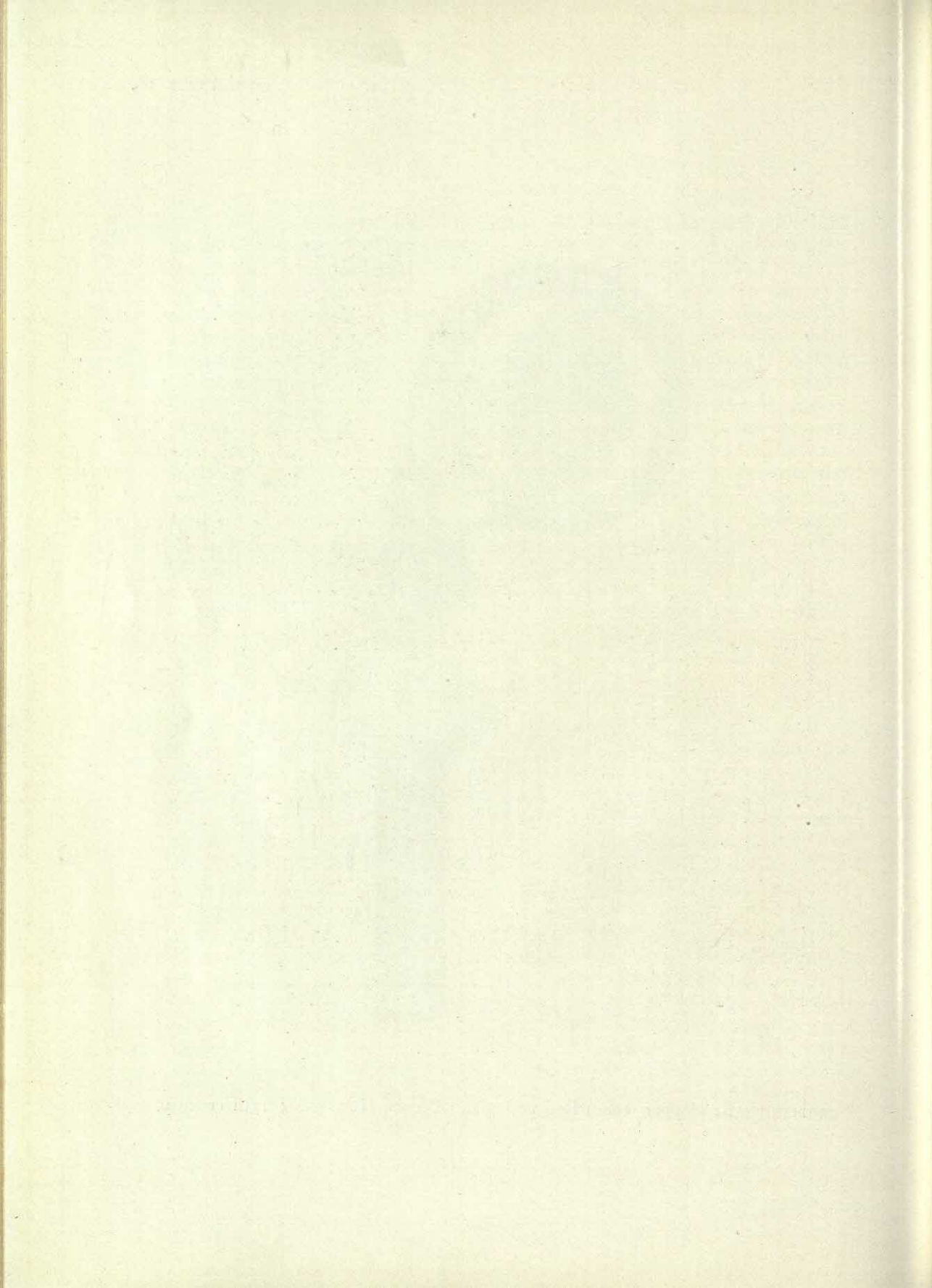
A handsome processional cross dating from about 1500 exhibits all the characteristics of the elaborate Spanish work of the period; it is of gilt bronze, with a knop of unusually decorative form, and offers fine suggestions to the student and designer (No. 2 on **Plate 19**).

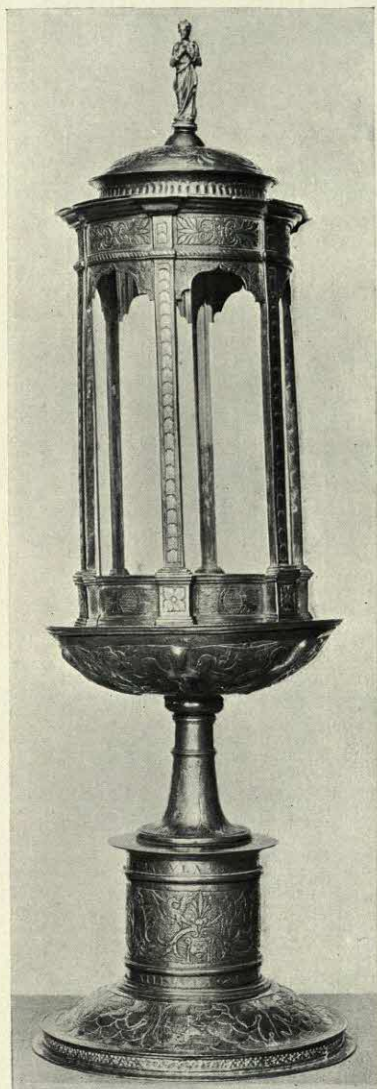
A further valuable addition to the group of ecclesiastical work of the Renaissance period is a reliquary of copper-gilt, Italian work of about the year 1500; it is of simple outline and fine proportions, richly decorated with chasing, for the most part in low relief. The enamelled plaques, with figures of saints, which are known to have formerly occupied the openings, have been replaced by a glass cylinder; but its fine and unusual qualities of design give it, even thus impoverished, a considerable value to craftsmen and students (No. 1 on **Plate 19**). An enamelled gold watch of the seventeenth century is a piece of extreme brilliancy; the design is of flowers beautifully executed in crimson, white, and lavender-blue on a ground of translucent green; examples of English work of this kind are rarely to be met with, and a specimen of such exquisite quality is a fortunate acquisition (**Fig. 19**). A small group of Portuguese jewellery of interesting craftsmanship and design was added to the collection; the mounting of the stones shows considerable originality in giving the finest possible effect; the objects date from the latter part of the seventeenth and first



CROZIER-HEAD: Copper, enamelled and gilt. French (Limoges); 13th century.







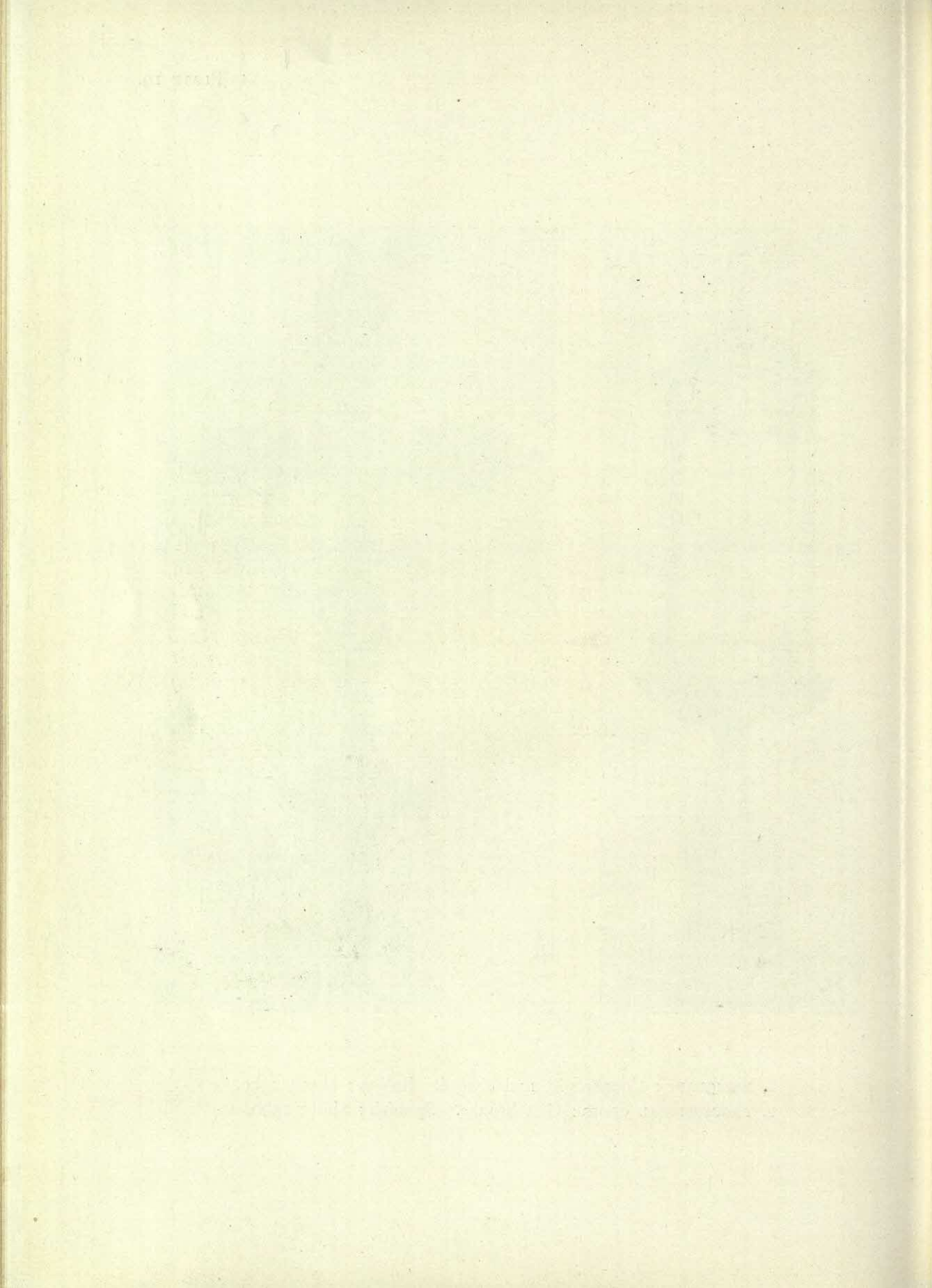
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2

1. RELIQUARY : Copper gilt and chased. Italian ; about 1500.  
2. PROCESSIONAL CROSS : Gilt bronze. Spanish ; about 1500.





half of the eighteenth centuries, and form a valuable addition to the group of Peninsular work. An octagonal silver bowl with flat handles, delicately engraved with New Testament scenes, is a typical example of Dutch work of its period; it bears the date 1663. A French clock of the latter part of the sixteenth century shows finely engraved decoration of classical divinities. A useful object in illustrating another school of engraving is a little silver plaque showing a party at table; it is signed and dated "Sim<sup>n</sup> de Passe FE[cit] 1623" and is interesting as a dated specimen of an artist who spent several years of a busy life in England.

Two fine examples of locks were purchased during the year—one a Florentine lock of gilt brass, richly engraved with ornament in Louis XV. style, and inscribed "Gaspero Leopoldo Gricci fece in firenze l'Anno 1746." It is executed with far greater skill and refinement than is usually found in Italian work of that period, and the Museum collection, though rich in brass locks, had previously possessed no Italian example. The second is an unusually beautiful example of a German lock of the seventeenth century;

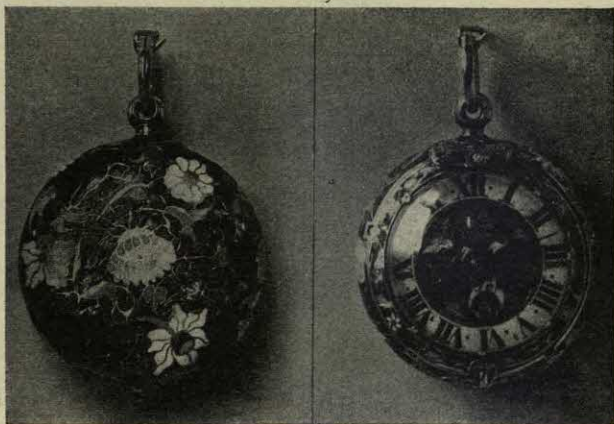


FIG. 19. (See page 40.)

the plate concealing the mechanism is of blued steel, covered with engraved and pierced brass of fine scrollwork design, and the whole of the work is of the highest quality. Two new types of brass candlesticks, one dated 1625, of German origin, and the other Dutch work of the seventeenth century, add to the variety of this group of objects. The pewter collection has been enriched by a Dutch beaker of the end of the seventeenth century, engraved with portraits of William and Mary; and the collection of cast-iron fire-dogs by the purchase of two interesting English examples; the first, an early specimen, bears the sacred monogram, and from its style and decoration was evidently cast about the



middle of the sixteenth century; the second bears the initials I M, and dates some fifty years later (*Room 21*). A pair of French wafer-tongs of the eighteenth century has been added to the group of these objects; they are chiselled with the Crucifixion and the Agnus Dei, and are clearly intended for ecclesiastical use (*Room 24*).

Purchases of Oriental metalwork during the year include four lots from the Seymour Trower Sale, a series of *ojime*, and a group of four Chinese bronzes. Among the first-named are two pairs of Japanese armour-sleeves, composed, as usual, of a textile (brocade) foundation covered with lacquered mail, with plates of beaten iron interspersed. The number, shaping, and disposition of these plates depend on the style of the School to which the maker belonged. In one example the plates are decorated with applied sprays of chrysanthemum in repoussé iron; in the other they are set with a repoussé iron armorial badge, the mulberry leaf (*kaji*), and splashed with molten flecks of a hard white alloy (*shirome-nagashi* process). These armour-sleeves are probably of eighteenth century work, but the front plate of a repoussé iron cuirass, from the same sale, decorated with a vigorously designed figure of a coiling dragon, is a superb piece of seventeenth century smithing, signed by Miyata Katsuyoshi of Hizen province (*Room 18*). The fourth piece, from the same source, is a fine example of Japanese cast ironwork, a boiler (*chagama*) such as might be used at the Tea Ceremony.

The *ojime* is a small bead threaded on the double cord which runs from the medicine-case (*inrō*), or kindred object, to the *netsuké* or toggle by which the *inrō* was hung from the girdle of the Japanese male costume. It is made in a large variety of materials, among which gold and other metals take the most prominent place. A beginning has been made with the little group just acquired, which covers a fairly wide range of metals and techniques, illustrating in detail the fine workmanship put into these objects—workmanship in variety and finish second only to that seen in the furniture of the Japanese sword (*Room 12*).

A beautiful Chinese bronze vessel, dating as far back, perhaps, as the third century before the Christian era, has been secured in a tripod offering-bowl with a domed cover, provided with three ring handles, these serving as feet when the cover was removed and reversed to act as a shallow dish (**Fig. 20**). The thick crust of patina which covered this piece has been so far reduced as to reveal five concentric bands of the very minute fret diaper characteristic of the end of the Chou Dynasty (1122 to 255 B.C.). To the



T'ang period (618 to 906 A.D.) belong a finely shaped bronze food-jar with bands and medallions of conventional ornament in incised linework (*Room 16*), and an incense-burner in the form of a caparisoned mare, the cover of which (now lost) may have been the figure of the rider. Another addition is a well-preserved specimen of the bronze dagger or short sword generally attributed to the Han Dynasty (*Room 16*).



FIG. 20.



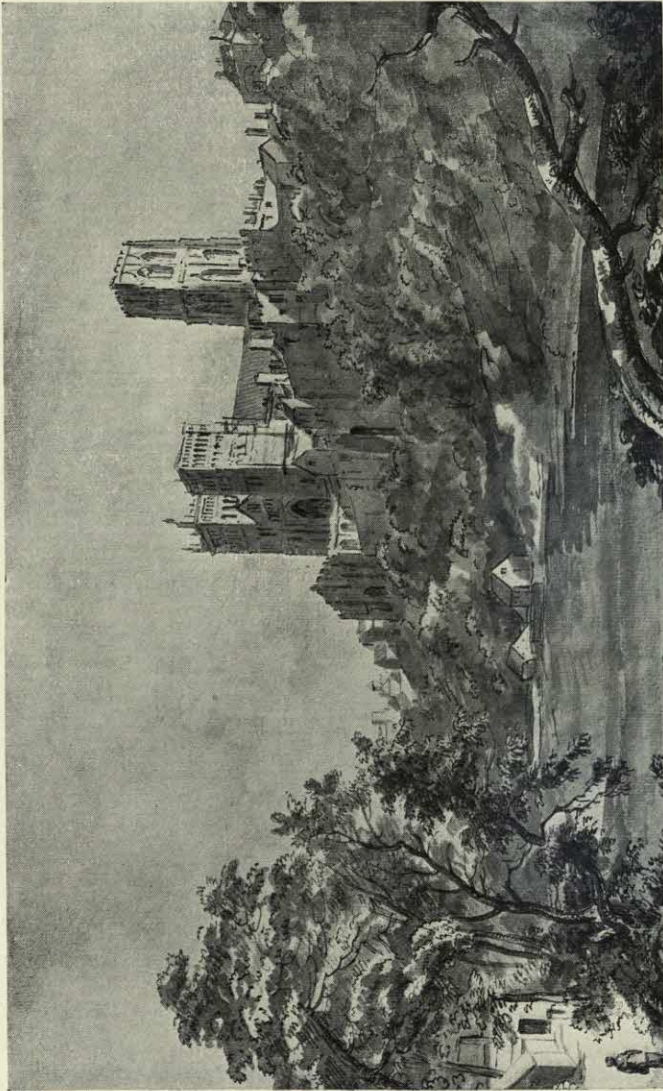
## VI.—DEPARTMENT OF PAINTINGS.

IN 1913, as in the preceding year, no purchases were made for the Department of Paintings, and the acquisitions, which were few in number, consisted entirely of gifts and a bequest. All, with the exception of a miniature, were British water-colour drawings of the eighteenth, nineteenth, and twentieth centuries.

The earliest drawing, a gift of Mr. Henry J. Pfungst, F.S.A., is an unfinished study, by Edward Edwards, A.R.A., of Durham Cathedral (**Plate 20**). The artist was born in London in 1738 and died in 1806; he was for some time Professor of Perspective at the Royal Academy. The drawing is signed and dated 1788, and is a pleasant rendering of the favourite view of the cathedral from the river. It is also of interest from the technical standpoint, as it illustrates the method of preparing a "stained" or "tinted" drawing. The outlines are mostly emphasised with a reed pen and Indian ink, and, in accordance with the orthodox practice of the day,\* the shading of the composition was obtained by painting with Indian ink. The final process, that of applying the local tints over the shading, was begun in the sky and on the roofs of the houses, but at that point the drawing seems to have been left unfinished, and it thus affords a good example of the preliminary treatment. It was formerly in the collection of the late Dr. John Percy, F.R.S.

A water-colour painting, dated four years later and evidently executed in a similar manner, except for the use of the reed pen, was given by Mr. Archibald G. B. Russell. It is a view of a large waterfall pouring over a rocky cliff (**Fig. 21** on p. 45). It is signed and dated 1792, by an unknown artist named G. B. Fisher.

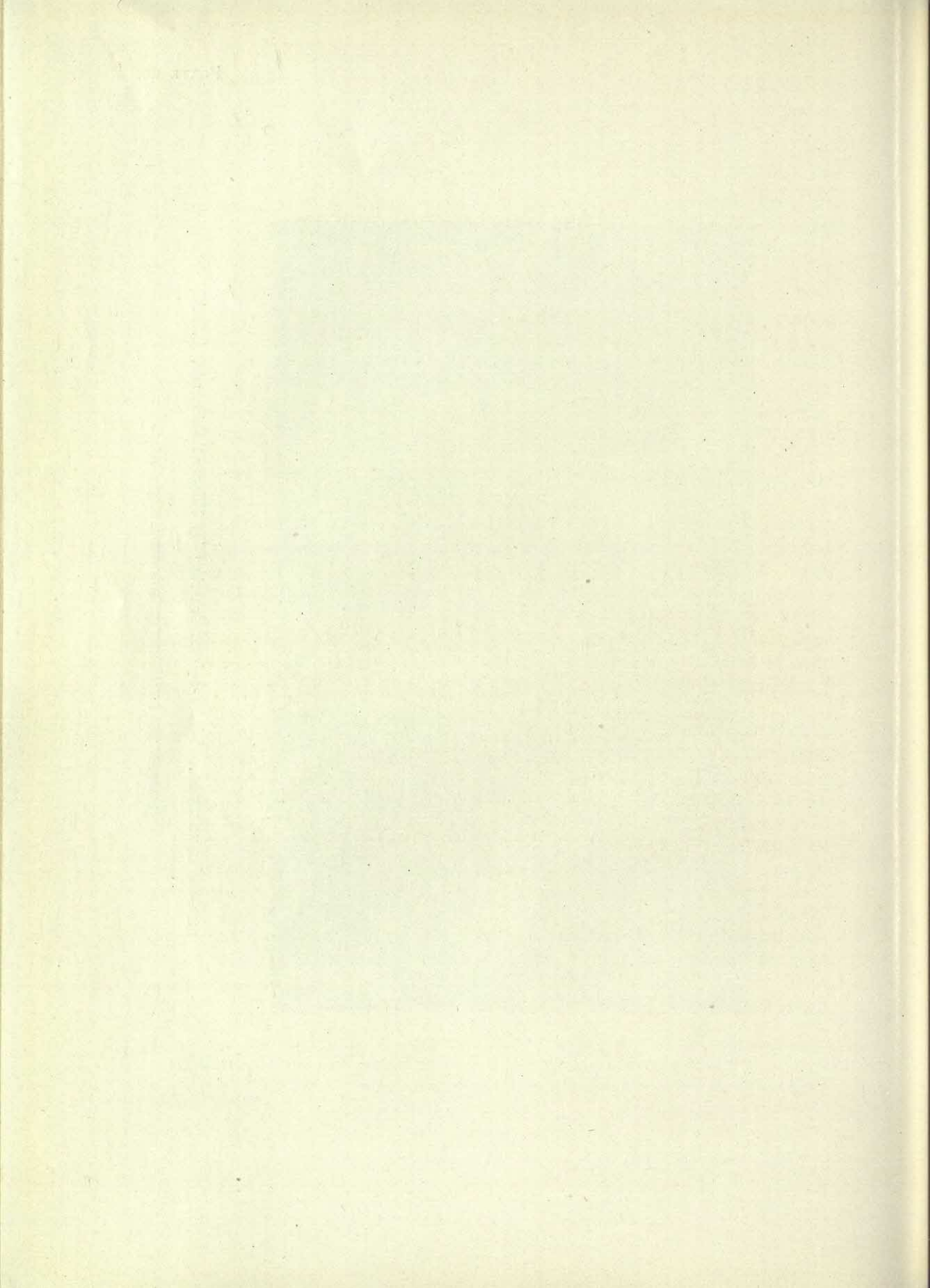
\* Lucid accounts of this method of painting in water-colours are contained in William Orme's *Process of Tinting* and James Roberts's *Introductory Lessons . . . . . Painting in Water Colours* (1800), both of which are in the Library of the Museum.



DURHAM CATHEDRAL. Water-colour drawing by Edward Edwards, A.R.A.

PRESENTED BY HENRY J. PFUNGST, ESQ., F.S.A.





He does not seem to have exhibited at the London exhibitions, but the drawing is a creditable performance and an interesting addition to the eighteenth century water-colours in the Museum.

A third drawing of this period, also a gift from Mr. Pfungst, is a "Landscape with Horses," by Johann Conrad Gessner, a son of the Swiss poet Salomon Gessner, author of *The Death of Abel*. Gessner was born in 1764, worked in Great Britain from 1796 to 1804, and died in 1826. He was a facile, but sometimes inaccurate, draughtsman.



FIG. 21. (See page 44.)

Two large drawings, by Thomas Allom, F.R.I.B.A. (b. 1804, d. 1872), were bequeathed by his daughter, the late Mrs. Amy Giovanna Storr. They embody his suggestions "for improving the property on the banks of the Thames between London and Blackfriars Bridges, with a view to a line of communication from thence to the Houses of Parliament, thereby obtaining a healthy and agreeable promenade and carriage way, relieving the overcrowded thoroughfares of the City, creating valuable



"frontage for shops and Public Buildings, giving additional convenience to the wharfingers and warehousemen, and retaining all the present communications with Thames Street." Allom was an accomplished artist, and though these drawings are primarily architectural designs they are treated in a manner which warrants their inclusion in the Museum's collection of water-colour paintings. They were exhibited at the Royal Academy in 1846 and 1848 respectively.

The four remaining water-colour drawings may be classed as modern. Mrs. Macintosh gave a water-colour landscape, "On the Kennet," by her late husband, John Macintosh Macintosh, R.B.A., who was already represented in the Museum by a view on the Enborne. This artist was a son of the late John Macintosh, C.E., and was born at Inverness in 1847. He was a member of the Royal Society of British Artists, the Dudley Gallery Art Society and the Ridley Art Club, and secretary of the Newbury Art Society. Macintosh painted many water-colour views in the Berkshire vale and the Kennet valley. His death took place at Shanklin on the 5th March, 1913. His art was suited to the quiet rural subjects that he loved, and he was skilful in rendering a slow-moving stream in summer, overhung with trees, the foliage of which he treated in a peculiar and characteristic manner. "On the Kennet" is a small but good example of his work.

Mr. Lewis Charles Powles, M.A., another member of the Royal Society of British Artists, gave a drawing by himself of "The Ship-Yard, Rye," with the red roofs of the old town looming out of the mist in the background. Mr. Frank Lewis Emanuel is the author and donor of a small sea-piece—a choppy stretch of deep-blue water with the faint outline of Mount Sinai on the horizon. Mrs. William Duffield, *née* Mary Elizabeth Rosenberg, who joined the New Society (now the Royal Institute) of Painters in Water Colours in 1861, presented a study, by herself, of roses and lilies.

A miniature, given by Miss Wallace-Dunlop, is a portrait of a lady by Pierre Noël Violet,\* an accomplished artist who had until recent years been almost forgotten. He was born in France about 1749. Though he became a member of the Académie de Peinture et de Sculpture of Lille in 1782, he appears to have

\* See the articles by François L. Bruel in *Archives de l'Art Français*, 4th Series, Vol. I. (1907), pp. 367-408, and *Gazette des Beaux-Arts*, 4th Series, Vol. VI. (1911), pp. 19-44.



resided principally at Paris, where his talents were given a persistent *réclame* by one of his literary friends, Abel Beffroy de Reigny, in his monthly journal *Les Lunes du Cousin Jacques*. Violet worked principally as a miniaturist, and was patronised in that capacity by Louis XVI. ; he also appears to have taught drawing to candidates for the naval and military professions. He was interested in the theory and practice of his art and wrote a *Traité élémentaire sur l'Art de Peindre en Miniature* (1788), followed shortly afterwards by a *Supplément*\* which contains some original matter and useful general observations of a practical nature, as, for instance, on the proportion of background which should be allowed to different kinds of figures.

The outbreak of the Revolution cut short Violet's promising career in France. He was, apparently, in sympathy with the movement, and even joined a committee for the district of St. Roch. Not, however, being fitted for the rôle of politician, and frightened, perhaps, by the stormy outlook, he decided to seek a more peaceful field for his activities. Having resigned his membership of the committee on the 22nd July, 1789, he emigrated with his wife Marguerite, *née* Becret, whom he had married about eighteen years previously, and at the age of forty began a fresh life in England. The friendship of Bartolozzi helped him to find a footing, and his career seems to have been successful. He exhibited in this country from 1790, chiefly at the Royal Academy, where some 114 of his miniatures and drawings appeared. Several engravings by Bartolozzi and others after his designs were published. He died suddenly on the 9th December, 1819, at his residence in Charlotte Street, and was buried at Old St. Pancras Church.

Violet often painted the portrait of his wife, and the miniature which has been presented to the Museum has been identified as a likeness of her. It is a half-length, nearly full-face portrait, painted in quiet tones on card, and dates from the early years of the nineteenth century. Mme. Violet wears a black dress, a white fichu, and a spotted white fillet; her eyes and hair are brown, and the background is of a soft grey tint. The Museum collection contains but few other miniatures of this period on card or paper, the vast majority being on ivory.

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\* A copy of the *Supplément* is in the Library of the Museum. It contains a portrait of the author engraved by Bartolozzi.



## VII.—DEPARTMENT OF TEXTILES.

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IN the previous volume of the publication, reference was made to the number and interesting nature of the gifts received by the Department of Textiles during the year 1912. It is gratifying to be able to record that the year now under review has not fallen behind in this respect. Even apart from the munificent gift of costumes received from Messrs. Harrods at the end of the year, the list of benefactors is a considerable one, and their range is of a wide and varied nature.

Students and professional designers, who in large and increasing numbers make use of the collections, are always eager to learn of new acquisitions. In an age of rapidly rising prices, more and more reliance has to be placed on the generosity of private benefactors, and donors may rest assured that their gifts are appreciated, and that there is no delay in turning them to practical account.

In regard to purchases, practical utility has always been in view, and within the limitations of the funds at disposal, the selection has been made as representative of the varied branches of the subject as possible. The most outstanding feature under this heading is the series of *petit-point* panels of the Elizabethan period. The collection of embroideries of this class was formerly unworthy of the Museum, and it is a matter of great satisfaction that such is no longer the case. The principal panel is of quite unusual size, and is remarkable, moreover, for beauty of design and fineness of workmanship. The other ten panels are, without exception, full of charm and interest.

### (I) GIFTS.

By far the most important gift to the Department during the year has been the large collection of costumes and accessories given by Messrs. Harrods in the month of December.

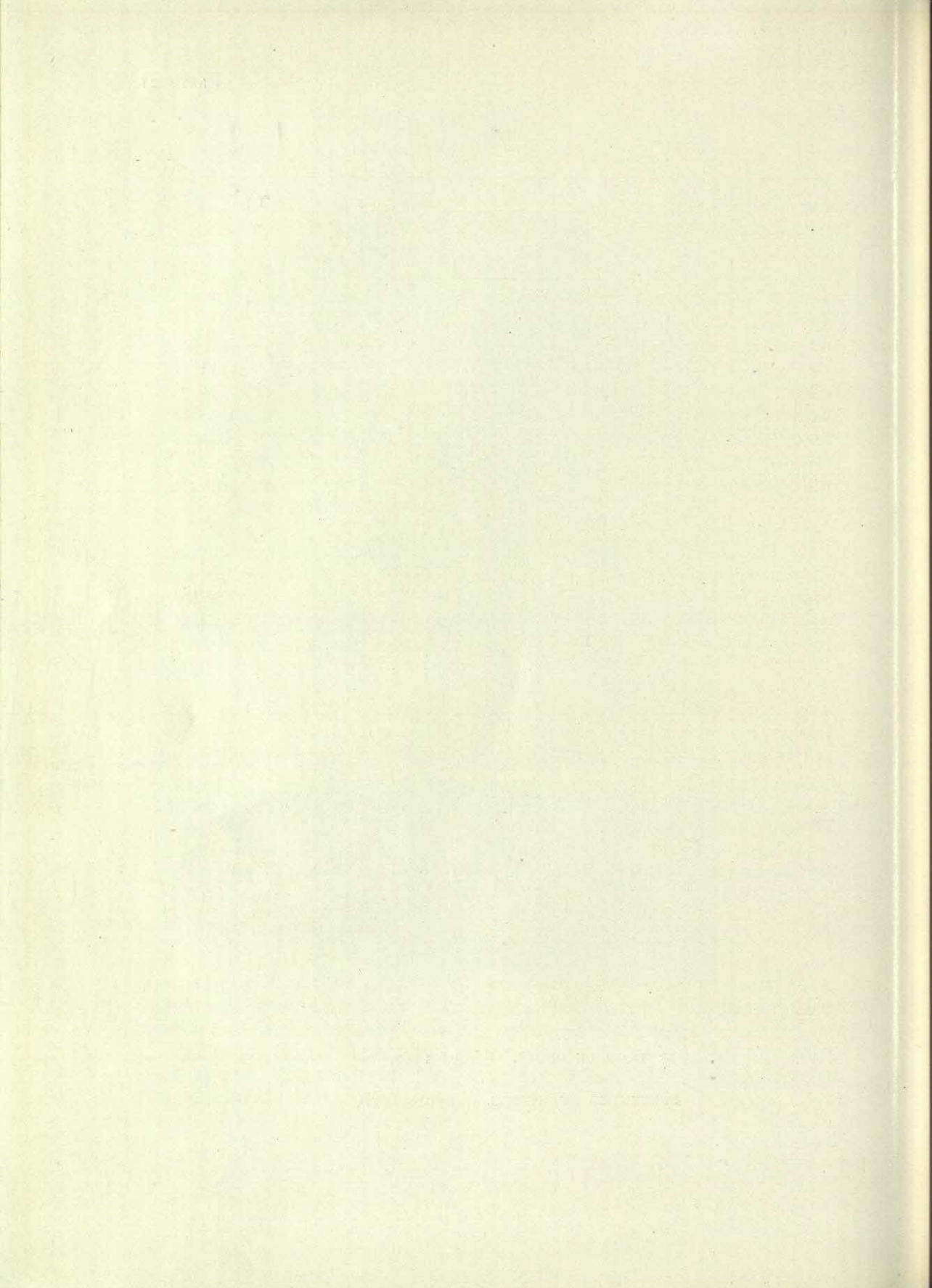
The costumes themselves date mostly from the eighteenth and nineteenth centuries, but there are a few interesting examples of the Stuart period.



BROCADE DRESS. About 1780.

PRESENTED BY MESSRS. HARRODS, LTD.





The earliest article of dress is a tight-fitting black velvet bodice with long sleeves and narrow turned-up cuffs, dating from the reign of James I. A small coat of openwork, for a child and a youth's linen jacket, embroidered with a floral pattern in coloured wools, belong to the later Stuart time. Two corset bodices of quilted linen should also be noticed.

The eighteenth century, with all its wealth of fashion, recalling the great days of English art from Hogarth to Lawrence, is fully represented in this gift. A dress of French floral brocade, worn with a stomacher of silk and gold embroidery on linen, dates from the earlier years of the century. It opens wide in front, so as to show the pale blue quilted satin petticoat. A short silk apron, worked in gold thread or coloured silks, was worn with dresses such as this. A man's suit of the period is of pink flowered brocade, with a long waistcoat of embroidered white satin. A child's frock of English cream brocade, with a large floral pattern, dates from the middle of the century.

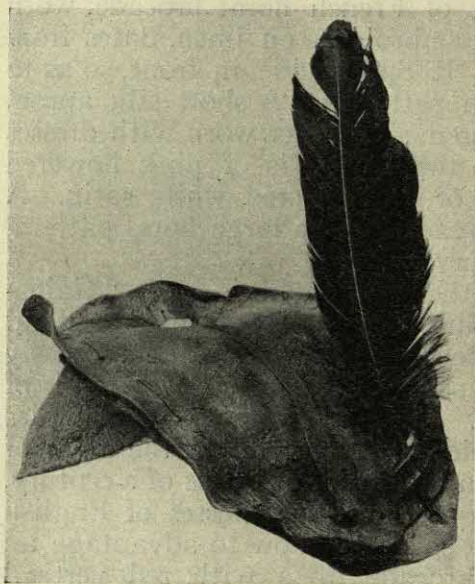
Belonging particularly to the "Reynolds" and "Gainsborough" period is a dress of plum-coloured shot silk in a floral pattern, having an underskirt of the same material. An elaborately purpled dress of much the same style, but a few years later, is of cream silk, with flowers in colours. Both these dresses are examples of the "sack" (Fr. *sacque*), a fashion which began in the reign of Charles II. and, after continuing in favour for upwards of a century, was revived within living memory. Two fine dresses of English silk have the skirts looped back, so as to show to advantage an embroidered silk petticoat. A brocade dress with red vertical stripes dates from about 1780 (**Plate 21**), and a dress with green stripes is somewhat later. With the end of the century comes the high waist, the foretaste of the Empire style, which is represented by many charming examples. Two suits for men, one of pale blue satin and another of ribbed blue silk, belong to the latter years of the eighteenth century, while the development from knee-breeches to trousers can also be studied.

After the fine collection of simple "Empire" designs, there are a number of heavily flounced dresses, bodices with leg-of-mutton sleeves, and other fashions leading up to the Victorian era, which is also well represented. There are good specimens of crinoline dresses, flounced ball dresses in shot or watered silk, and several muslin dresses. A dress of green silk, with pink silk skirt, worn with a bustle, brings the collection well into living memory.



Among the specimens of head-coverings the most interesting is a leather hat, worn on the side of the head over a skull-cap of knitted wool. It is somewhat fantastically shaped, and slit for the insertion of a plume, recalling the fashions prevalent at the beginning of the reign of Elizabeth (**Fig. 22**).

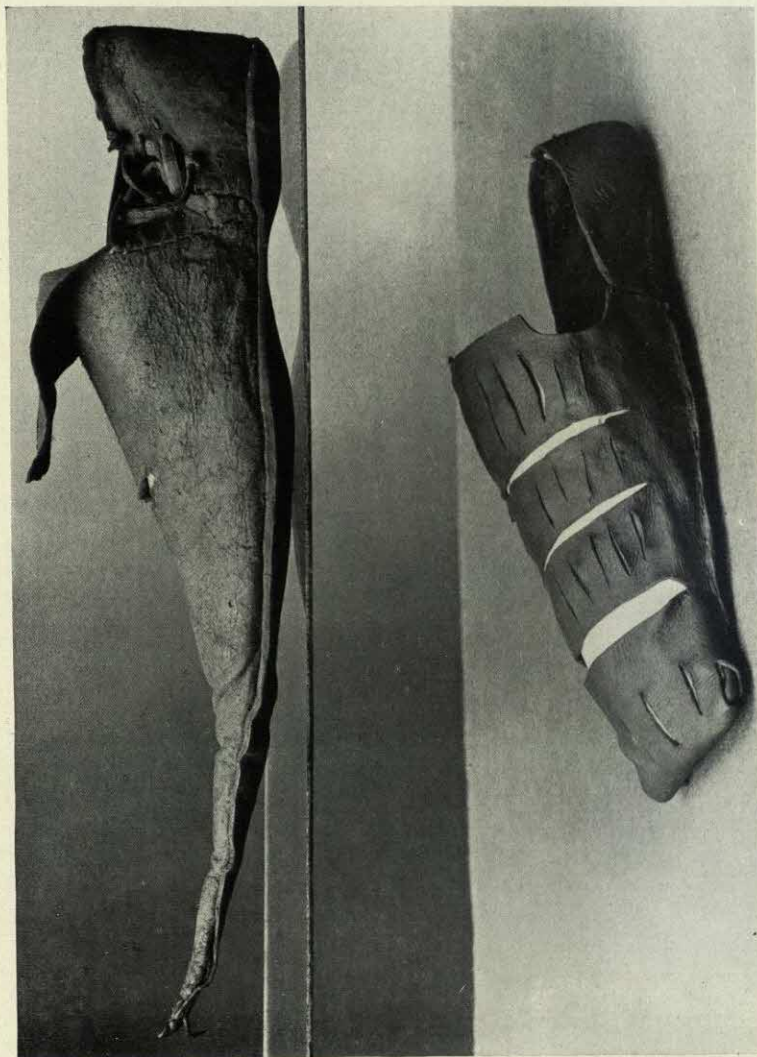
The remarkable collection of shoes illustrates the progress of fashion for more than five centuries. The most interesting example is, perhaps, a "Cracowe" or "Poulaine," dating from the fifteenth century, with an extremely exaggerated point (No. 1 on **Plate 22**). An incomplete shoe, slightly pointed and curved at the toe, belongs to a somewhat earlier date, and resembles the shoes worn by Richard II. in the well-known painting in Westminster Abbey. The broad-toed shoes associated with the portraits by Holbein and his school can also be seen in more than one example showing the short parallel cuts or slashes characteristic of the time of Henry VIII. (No. 2 on **Plate 22**). A very complete specimen shows the slashing restricted to the toe. It belongs to the period of Edward VI.



**FIG. 22.**

A "chopine" or "clog" is included, of the kind popular on the Continent during the sixteenth century. The particular pair in the collection is covered with green silk damask, and the top of the leather sole is tooled with a guilloché pattern. A leather shoe with latches and a long square toe is of the kind worn in the reign of Charles I. There are several admirable specimens of the shoes worn at the end of the seventeenth century, of which the most remarkable is made of Persian brocade in silk and gold. (No. 1 on **Plate 23**.)

The eighteenth century is represented by a series of shoes in silk brocade or satin, clearly showing the rapid changes of fashion



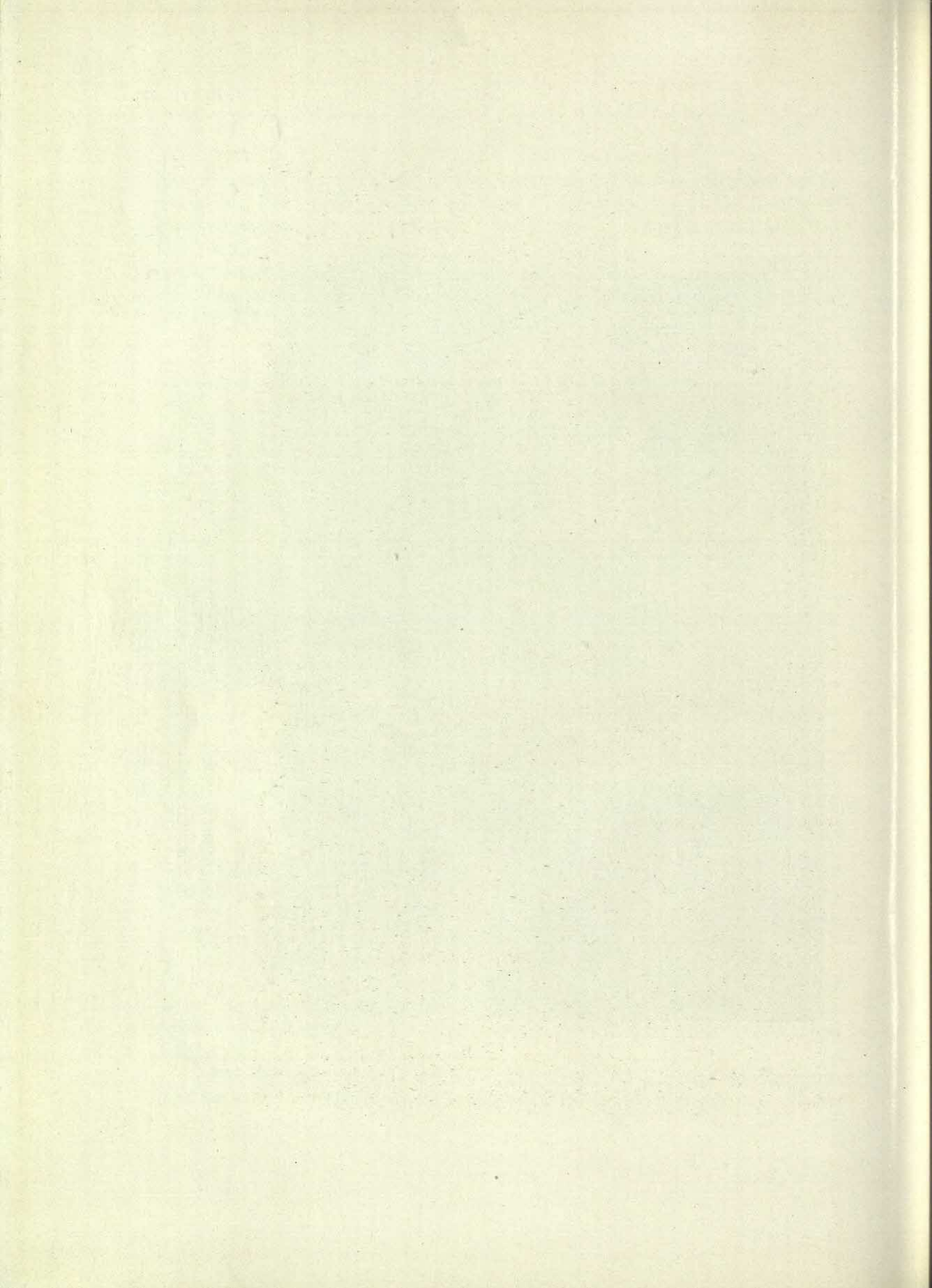
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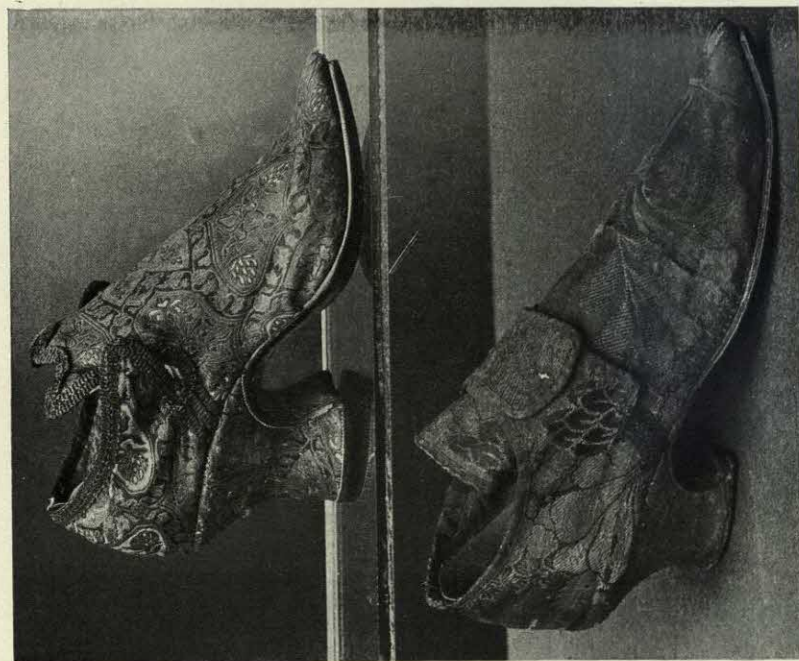
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1. LEATHER SHOE (CRACOWE OR POULAINE). 15th century.
2. SLASHED LEATHER SHOE. Second quarter of 16th century.

PRESENTED BY MESSRS. HARRODS, LTD.

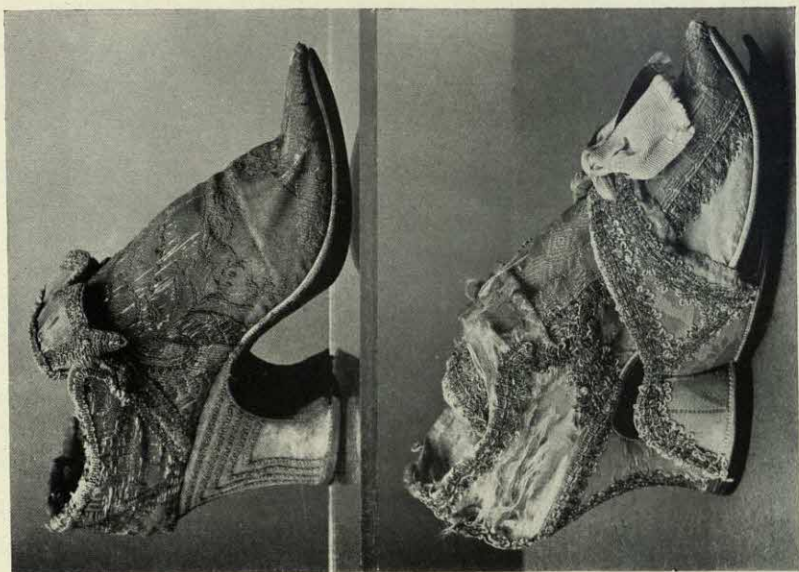






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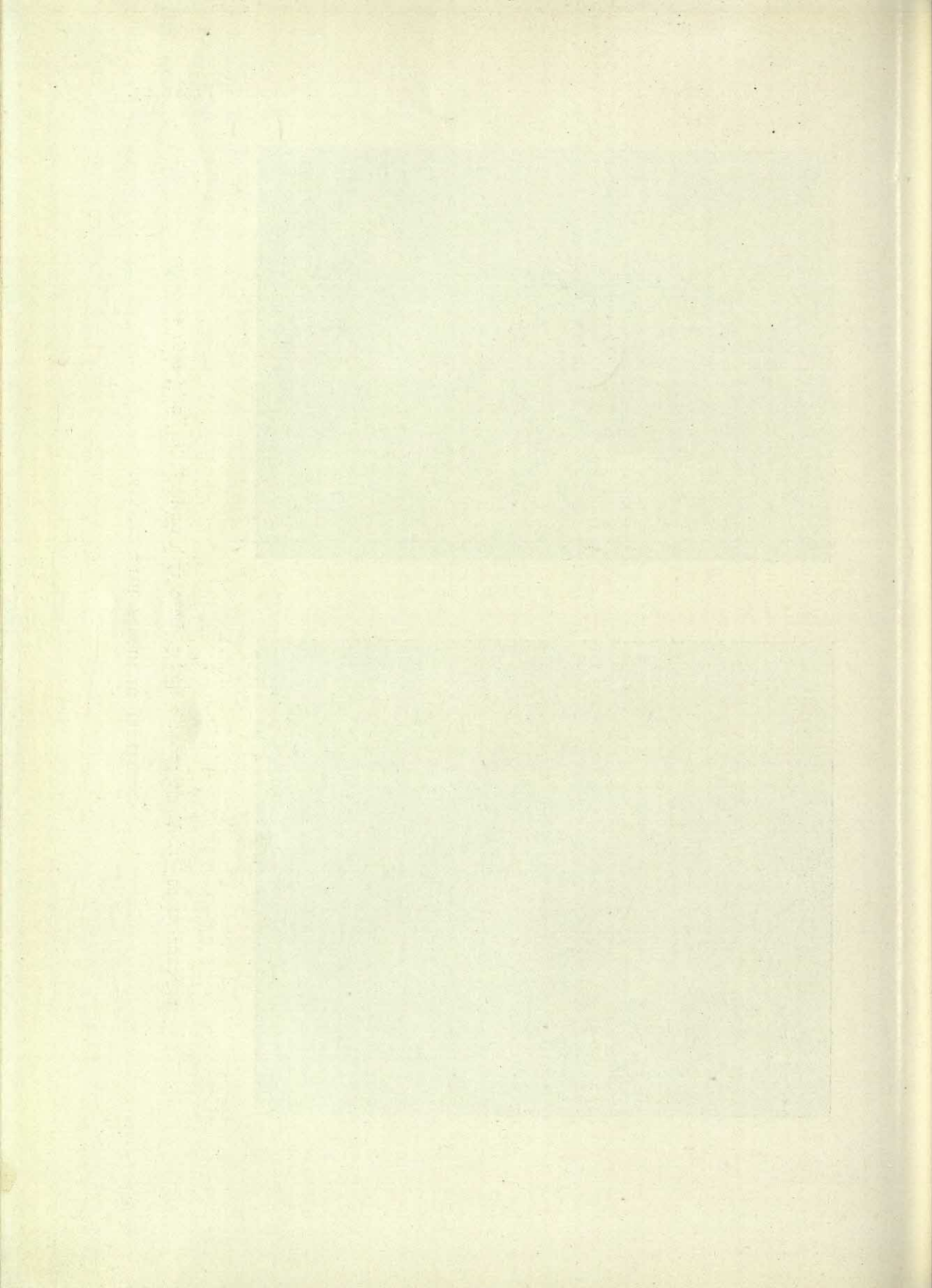
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BROCADE SHOES—1. About 1700; 2 and 3. Late 17th century; 4. Early 18th century.

PRESENTED BY MESSRS. HARRODS, LTD.





that characterise the period, particularly as regards the shape of the toe or heel. A pair in English brocade, with a pattern of coloured flowers on a green ground, dates from the last quarter of the seventeenth century (No. 2 on **Plate 23**). The high heels are covered with the same material. The shaped front of another pair is made to turn down so as to show the pink silk lining (No. 3 on **Plate 23**). A single shoe of pink flowered brocade is slightly later (No. 4 on **Plate 23**). It is inserted in a clog to show the way in which the latter were worn. Both shoe and clog are heavily enriched with silver lace. The collection contains several clogs of this period, as well as others of earlier and later date.

A pair of shoes of pale blue satin, with embroidered fronts and spindle-heels, show the beginning of that diminution of the heel which marks the last 40 years of the century. A series of shoes of this period illustrate this process, till the reduction is seen to an extremely marked degree. There are several specimens of the early years of the nineteenth century showing no, or practically no, heel and a round toe. Later in the century a higher heel is once more worn. Included in the collection are a number of top boots dating from the middle of the seventeenth to the middle of the nineteenth century.

There are also in this gift a number of knitted or netted purses, beadwork bags, &c., dating mostly from the eighteenth and nineteenth centuries, as well as parasols, snuff-boxes and other items of interest.

A much appreciated gift was that of Mr. L. C. G. Clarke, who presented the Museum with two cuffs and a stole, dating from the first half of the eighteenth century, which had been used in the Coptic Church. They are embroidered with the figures of Saints and Bishops and covered with Arabic inscriptions; they have been placed in *Room 125*, where they can be compared with another Coptic vestment which shows inscriptions in Greek, Arabic and Coptic. The stole is reproduced in **Fig. 23**. Mr. Clarke also gave



FIG. 23.



an embroidered towel, which is a specimen of nineteenth century Turkish work; an important English embroidered linen coverlet dating from the early years of the eighteenth century; and an embroidered French cotton and linen petticoat of about 1700. In this last example, as is so often the case, the warp threads are of linen as, at that time, the difficulty in spinning cotton sufficiently strong to serve as the warp had not been overcome.

Miss Grace Clarke gave an English embroidered canvas band of the latter part of the seventeenth century. The pattern is small and consists of birds and trees, very delicately designed.

Mrs. Close has given some eighteenth century Norwegian costumes, including a bridegroom's coat, vests and knee-breeches. The coat is of scarlet woollen cloth, the vests of embroidered blue silk and flowered silk brocade, the knee-breeches of printed velvet. Mrs. Close also gave specimens of a Norwegian bride's dress with her silver crown and a bundle of ribbons to encircle it.

Mrs. Jewell has given a number of different specimens of woven, embroidered and printed fabrics, which she brought from Italy. Particularly noticeable is a fifteenth century green and yellow silk brocade, and a red silk damask of the same date. There are also several damasks and brocades of the eighteenth century. Mrs. Jewell also gave an eighteenth century block-printed fabric from France, in red on white, and another cotton print of the same century.

The Baroness von Zedlitz has presented two German linen damask napkins, one dated 1726, the other undated, but also of the beginning of the eighteenth century. These two gifts were the more welcome as German weaving of this description was but poorly represented in the Museum. Professor Jan Six of Amsterdam has before now been a benefactor to the Museum, and his continued interest has been proved this year by the gift of a Dutch seventeenth century linen damask. This napkin was woven with the story of Orpheus, by Quirijn Jansz Damast, who died in 1650. Miss Tinling has presented an English linen damask tablecloth. The design is a repeated pattern of Abraham and Isaac, and Samson and the lion. It was woven in the nineteenth century, but is an adaptation of an older design.

Miss Holt has given a varied collection of woven silks, illustrative of English Spitalfields work during the first half of the nineteenth century. A number of these pieces were originally woven for the backs and seats of chairs; others were ribbons for upholstery.



Mrs. Strahan gave a handsome sack-dress and underskirt of Spitalfields silk brocade. The fashion is that of about 1775, the nature of the pattern on the brocade also pointing to the same period. The dress has narrow vertical stripes in blue and mauve, the interspaces being filled with rose-sprigs and blossoms.

A pretty muslin dress with high waist, short sleeves and long train has been given by Miss Hudson. This dress, which dates from about 1810-20, is embroidered down the front and round the edge of the train with a pattern of vine leaves, grapes and acorns.

Miss Reeves has given a parasol with whalebone frame, silk cover and very long handle made about the year 1780, an early date for an object of this nature.\*

A sword-belt and sword-hanger of the late Elizabethan period have been given by Miss Cotton. They are of satin embroidered in coloured silk, with spangles and silver-gilt thread. The belt shows



FIG. 24.

a pattern of foliated S-shaped stems; the hanger, of beehive form, has two lions and foliated stems (**Fig. 24**). Sword accessories of this

\* The date of the introduction of the parasol into England remains somewhat doubtful, the first definite reference to the fashion as an ordinary spectacle of daily life being apparently a poem of Colonel Edward Thompson (published between 1755 and 1765), in which he says, "And two more bore an Indian parasol." English travellers had, however, a century before seen and noted parasols on the Continent. Locke in writing his "Journals of Travels in France" (1675-6) observes that "parasols are a pretty cover for women riding in the sun, made of straw, something like the covers made for dishes"; while Brooke had written in 1660 (Le Blanc's travels): "The Portugais have their parasols carried by them." The word "parasol" occurs in a poem by Drummond of Hawthornden, but in a very general sense, of a cover from the sun, and in no way specifying an object of the kind under discussion.



date are extremely rare, so that this gift was a most acceptable addition to the collections.

Another interesting gift is a satin brocade waistcoat belonging to the latter part of the seventeenth century. This waistcoat is extremely long, practically as long as the coat that went with it must have been, and it is provided with sleeves. The Museum possessed no such waistcoat as this before, specimens being extremely hard to obtain. The donor was Mr. Talbot Hughes.

The Rev. J. R. McKee gave a velvet waistcoat dating from the early Victorian period.

Mr. George Jorck gave two headdresses, one from the Isle of Amager on the coast of Denmark, the other from Austria, both dating from the nineteenth century. The Danish headdress is hoodshaped, with a broad band of cut-and-drawn linen filled with needlepoint stitches, placed over red flannel, and painted dark blue. The other headdress, which is of the kind worn by brides, is of gold brocade, embroidered with silver-gilt wire and spangles.

Miss L. H. Preston has given a border for a cover of needlepoint lace, a band of linen embroidered with red silk, and a border of silk net embroidered with coloured silks; they are Italian work and date from the sixteenth and seventeenth centuries.

Mrs. Chevalier gave an embroidered linen apron of the early part of the eighteenth century, when aprons were an extremely fashionable adornment of dress. From the same donor was also received a pair of long brown Suède gloves, and a portion of a silk skirt woven with a tinted weft, dating from the early years of the nineteenth century.

Mr. E. Hart has given a lady's brocade shoe, belonging to the last years of the seventeenth century, and a pair of lady's white satin shoes of about 1780. These are both of English make. He also gave a pair of Turkish morocco leather shoes for a child, dating from the nineteenth century.

Miss Alice Spragge gave a cloak of red and yellow macaw feathers, the whole creating a very brilliant effect. This cloak, which is obviously for a chief or person of importance, comes from Mexico or Peru, and is a welcome addition to the small but growing collection of American textiles in the department.

Mr. Wilson Crewdson, who last year gave some stencil plates, has repeated his gift this year with two plates of mulberry-leaf



paper, one pattern showing chrysanthemums and the other roses. They are both Japanese and date from the nineteenth century. He also gave a piece of Japanese painted cotton (*sarasa*), and of French early nineteenth century printed cotton from the works at Jouy near Versailles.

Mr. Sydney Vacher has made various gifts to the department, including three pieces of Spanish darned netting or lacis work, dating from the late sixteenth and seventeenth centuries; one specimen is a tasselled valance, the other two show designs of monsters and horses. He also gave a border of embroidered silk net, being Italian work of the seventeenth century; and a flounce of black Devon pillow-made lace dating from the first half of the nineteenth century. Further, he gave seven printed cotton lengths, with various figure subjects realistically treated, which are specimens of French work in the middle of the nineteenth century.

Mr. Roger Fry gave seven pieces of printed linen, illustrating a new phase in the treatment of design as applied to printed fabrics.

Mrs. Sherborn gave three woven silk pictures made at Lyons during the middle of the nineteenth century. One of these pictures is a copy after a portrait of Louis Philippe, another after a sacred picture by Raphael. Two pictures bear the weaver's name, "Verzier Bonnart et Cie. Succ<sup>rs</sup>. de F. St. Olive J<sup>ne</sup>. Lyon."

Miss L. E. Lawrence gave a pair of Brussels pillow lace lappets of particularly fine quality, belonging to the early eighteenth century. One is reproduced in **Fig. 25** on p. 56. Mrs. Rathbone gave a piece of mixed Brussels lace, dating from the end of the same century.

Among other useful gifts to the department during the past year have been:—

Three dolls dressed in Swiss peasant costumes of the nineteenth century; presented by Miss Newcombe. A mechanical doll dressed in the fashions prevalent in England about 1860; presented by Mr. S. Hart. A distaff obtained by the donor at Aráchova, a village in the mountainous district near Delphi, where it was actually being used by a peasant woman; it is of wood, incised with a geometrical pattern filled in with various pigments; presented by Sir Cecil Harcourt Smith. A panel of painted English cotton, dated 1816; presented by Mrs. Nesfield Cookson. Two sampler panels mounted on boards to illustrate further stitches in Eastern embroidery; presented by Miss L. F. Pesel. Two



pieces of embroidered linen from Rhodes and the Ionian Islands, dating from the seventeenth or eighteenth centuries; presented by Lady Egerton and Mr. J. F. Egerton. Three North African embroidered robes, two are of blue cotton and one of fawn-coloured silk; presented by Mrs. Hinchley. A border of modern Devonshire pillow-lace made in the village of Branscombe; presented by Miss Audrey Trevelyan.

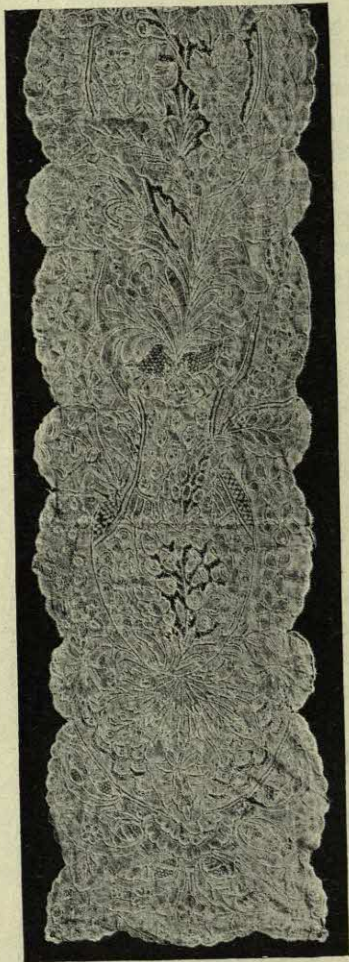


FIG. 25. (See page 55.)

## (2) BEQUESTS.

There have been three Bequests this year to the department.

The late Mr. E. S. Clarke left six small square tapestry panels illustrating the Parable of the Prodigal Son. In the successive panels the prodigal son takes leave of his father; he feasts in a far country; he is driven out; he lives amongst the swine; he meets with his father; he is feasted in his father's house. Each panel shows a border of figures, fruit-trees and scrollwork with the sun and moon, represented as Apollo and Diana in chariots, in the lower corners. These admirable specimens of Flemish tapestry-weaving date back to the second half of the sixteenth century. Two are reproduced on **Plate 24**.

The late Mr. J. P. Emslie left a varied collection of objects, including two English embroidered silk pictures dating from the middle and end of the seventeenth century, some specimens of nineteenth century beadwork and other items.

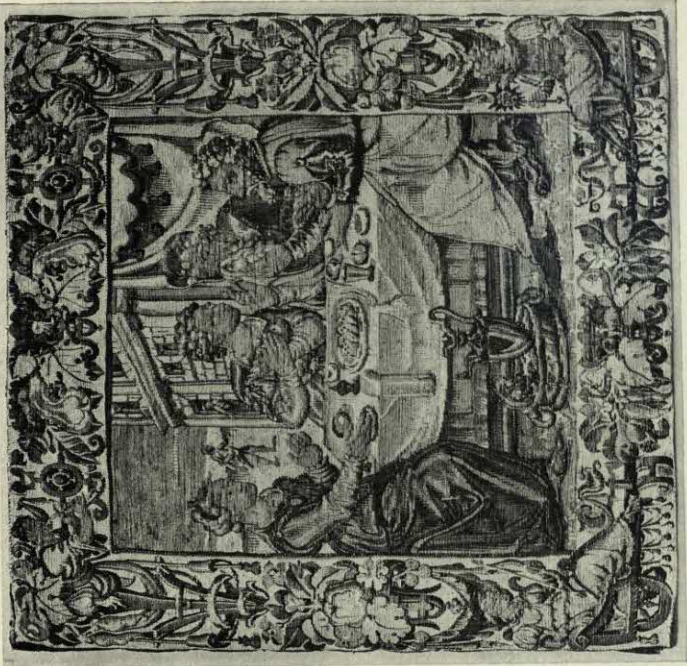
The late Mrs. Tonge bequeathed a flounce of tape-lace, with needlepoint fillings made in Italy during the seventeenth century; a very fine pair of eighteenth century Brussels lappets and a single lappet of "Binche" pillow-lace of the same date.





I

1. He meets with his father.



2

2. He is feasted in his father's house.

BEQUEATHED BY E. S. CLARKE, ESQ., J.P.

TWO PANELS OF WOOLLEN TAPESTRY, ILLUSTRATING THE PARABLE OF THE PRODIGAL SON. Flemish; second half of 16th century.





## (3) PURCHASES.

The most important purchase of the year has been a series of *petit-point* hangings of the Elizabethan period. One of the hangings, which represents a banquet scene, is of a remarkable size for this kind of work, measuring 9 ft. 9 in. by 5 ft. 6 in., while the rest are considerably smaller.

The large scene (Plate 25) shows a banquet of ladies and gentlemen in rich costumes, and one of the ladies is stabbing herself with a dagger. The panel is embroidered in silk and wool, the jewels and chains



FIG. 26. (See page 58.)

of the costumes being often illustrated in relief. The wide borders to this scene are divided by interlacing bands into panels, filled with devices of flowers and fruit, animals and birds. In the corners are two male and two female heads placed slantwise, with headdresses decked out with feathers. Of the smaller panels, six are of very similar workmanship; the scenes represent courtly life, and seem to have been suggested by the romantic literature of the Renaissance. The figures are shown in the formal gardens of the period, and many wear the insignia of Royalty.

Of the three other panels, one represents pastoral scenes, amid borderings of fruit and flowers. Another shows a classical scene, with warriors and ladies in rich costume. The last panel, which is the smallest, represents "The Judgment of Solomon."

These panels were removed from a mansion in the Midland counties, and though it cannot be stated that they are certainly of English origin, the general character of the hangings, and particularly the costumes of all except the last two, are hardly inconsistent with the supposition.



Two small tapestry panels have also been purchased, depicting Christ with the Woman of Samaria, and the Flight into Egypt. The latter panel has in the border the inscription "Non donum sed donantis animum" (not the gift, but the mind of the giver). These two delightful little panels date back to the latter half of the sixteenth century, and have been thought to be of German origin. It is quite possible, however, that they were actually woven in England, but until further light has been thrown on the history of tapestry-making in this country it will not be advisable to speak with certainty. The latter is reproduced in **Fig. 26** on p. 57.

An important acquisition is the orphrey of a thirteenth century vestment, which was subsequently adapted to serve as the cross-shaped orphrey of a chasuble. It represents the Crucifixion, with the Virgin Mary and St. John at the foot of the Cross, and St. Stephen, St. Lawrence, and other figures beneath slender Gothic canopies. The centre panel is reproduced in **Plate 26**. This remarkable specimen of English ecclesiastical embroidery was in the possession of the late Mr. George Street, the eminent architect. With it was purchased a late fourteenth century pillar-shaped orphrey, showing St. Andrew, St. Helen, and the Virgin Mary.

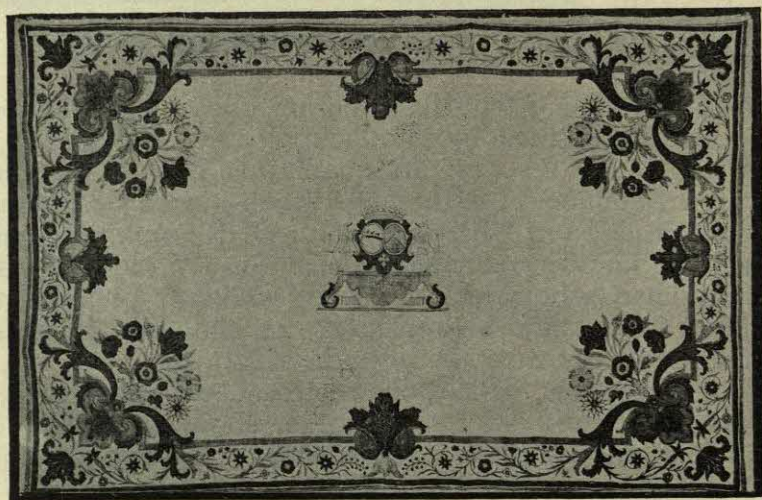


FIG. 27.

Another interesting purchase is a cotton cover with a pattern drawn in outline with a reed pen, and dyed and painted by hand in various colours (**Fig. 27**). This fabric was obviously made

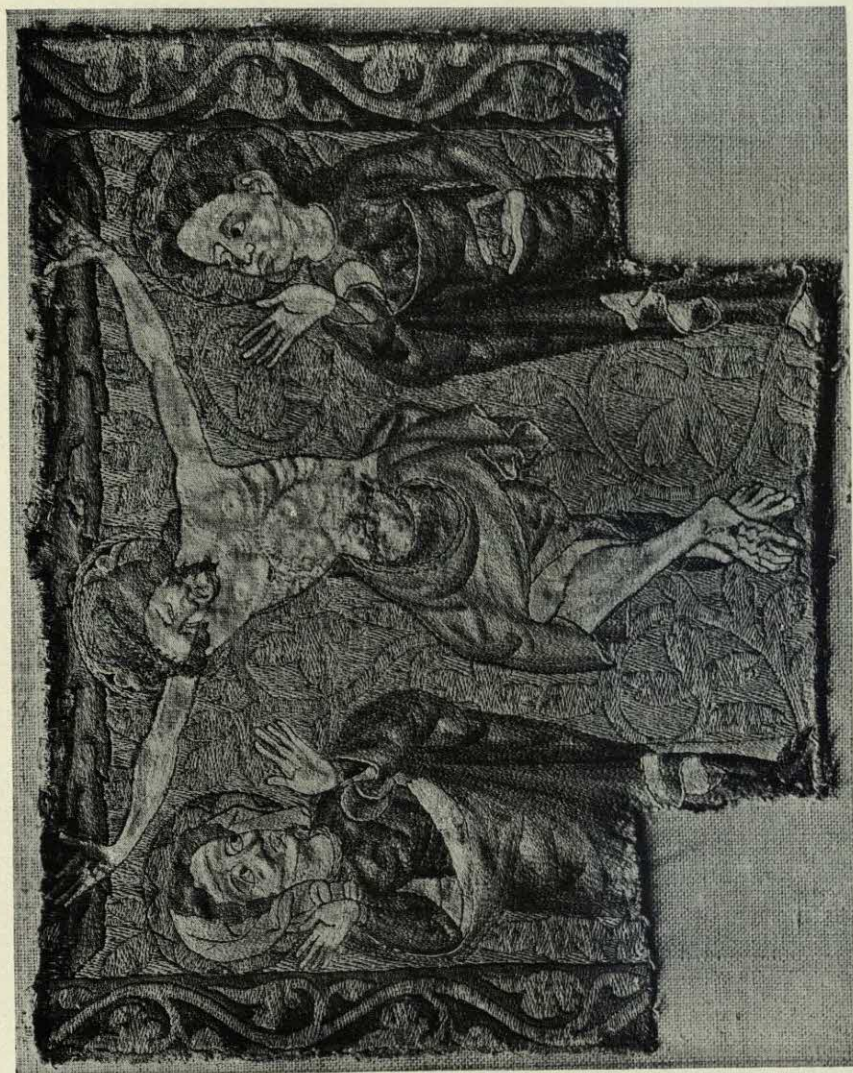




LARGE HANGING OF *petit-point* EMBROIDERY IN COLOURED WOOLS AND SILKS ON CANVAS, Elizabethan period.







CENTRE PANEL OF AN EMBROIDERED ORPHREY. English; late 13th century.





in the East Indies during the first half of the eighteenth century, and was strongly influenced by the contemporary French style; in the centre are seen the arms of the families of Bégon and Beauharnais, which show that it was obtained through some contemporary French trading settlement in the East. It is worth mentioning that the families of Bégon and Beauharnais were united by marriage in 1711.

The Museum has also purchased a Portuguese mantle of embroidered linen, dating from the early part of the 17th century (**Plate 27**). This silk embroidery is very carefully worked into a number of rosettes and floral patterns over a large portion of its surface; the whole forms a very skilful design, the interest of which is enhanced by the fact that it shows a strong Eastern influence. With it were bought three embroidered linen shirts, also belonging to the seventeenth century, and probably Spanish in origin.

A napkin of linen damask has been bought, which bears the inscription, "Dame Margaret Cathcart Lady Whiteford, Year of God 1701." In the centre are four coats of arms with inscriptions; those for Dalrymple and Cathcart have been deciphered. The chief centre for the damask-weaving industry during this period was the Low Countries, and, in spite of the inscription, it seems probable that the napkin came originally from this source.

An English linen sampler, embroidered with coloured silks and spangles, was purchased this year. The delicate floral designs and quaintly-dressed figures suggest the middle of the seventeenth century as the date when it was worked. An unfinished sampler of the same period was purchased along with it. As the oldest dated sampler in the Museum is of 1643, it will be seen that these are early specimens, even allowing for the fact that sampler-making was practised some time before the year mentioned. Five pieces of Persian satin brocade dating from the seventeenth and eighteenth century were also purchased. The designs are of floral stems and palmettes on red and green grounds. A brocade cover is a fine specimen of early nineteenth century Russian work, the pattern consisting of elaborate floral and scroll designs.

A seventeenth century woollen pile rug from Asia Minor, with a pattern resembling those sometimes seen on rugs in paintings of the period, is the most interesting addition made to the collection of carpets during the year.

There have been numerous acquisitions to the lace collection during the year, the most important addition, perhaps, being a



founce of rose-point Venetian lace, belonging to the seventeenth century (Fig. 28).<sup>\*</sup> Other purchases have been a pair of mittens of Venetian point lace and a North Italian pillow-lace collar of the same date; a portion of a border of seventeenth century "gros point de Venise" and a pair of joined lappets of eighteenth century Brussels pillow-lace.

The later portion of the lace collection formed by Mr. Sydney Vacher has now been purchased by the department, the earlier portion having been bought last year. In this purchase are found specimens of eighteenth century "point de France," "point

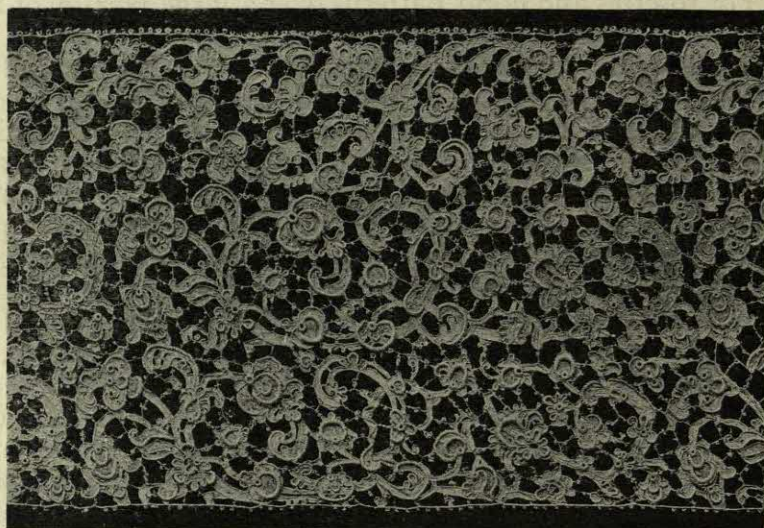
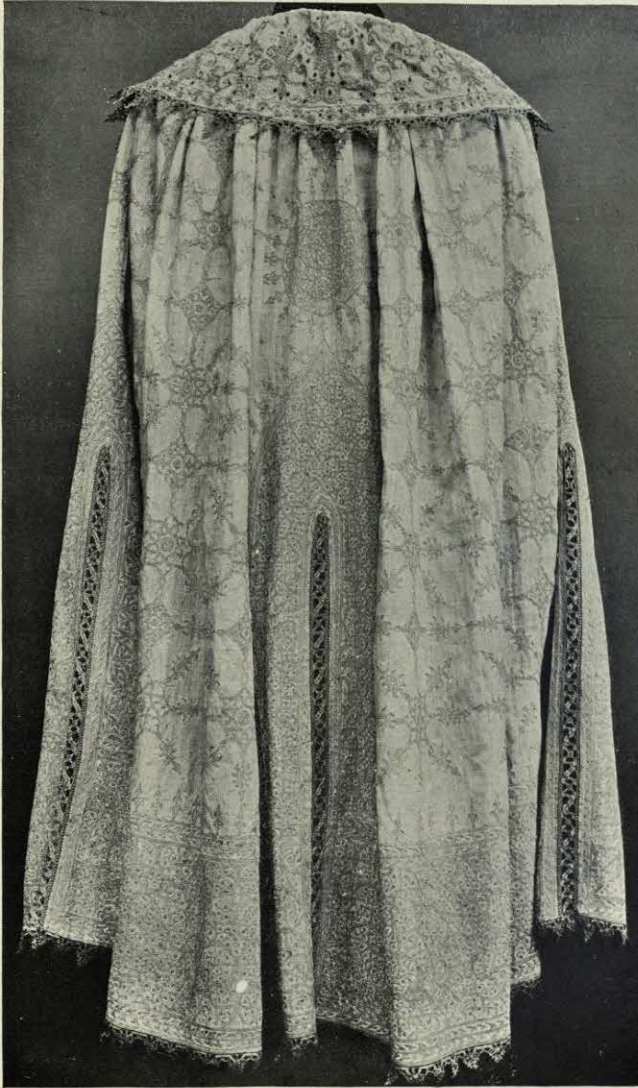


FIG. 28.

d'Alençon," and "point d'Argentan" needlepoint lace. A good specimen of the last kind is a cap-crown of early eighteenth century work, with a floral pattern. Of the "point d'Alençon," the most interesting piece is a border with an unusual pattern of buildings, birds and butterflies. There are also good specimens of Brussels pillow-lace, especially cap-crowns and lappets, in the variety known as "point d'Angleterre." One of the lappets, with a graceful floral pattern, belongs to the first half of the eighteenth century. The collection is, however, particularly rich in English work, some of the Devon pillow lace dating back to the eighteenth century.

<sup>\*</sup> This founce had previously been a loan in the Museum for many years.





MANTLE OF EMBROIDERED LINEN, WITH INSERTIONS AND TRIMMING OF PILLOW-MADE LACE.  
Portuguese work under Eastern influence; early 17th century.





The Midland counties, too, are well represented by nineteenth-century specimens, the collar or "berthe" of Buckinghamshire work being particularly good. There are also examples of German, Flemish, and Dutch nineteenth-century pillow-lace. A collar of French silk "blonde" is Caen or Bayeux work, dating from the first half of the nineteenth century.

Six pricked parchment patterns with needlepoint lace in progress of making is in the style of Venetian point ("point plat de Venise"), which succeeded in favour the celebrated lace which



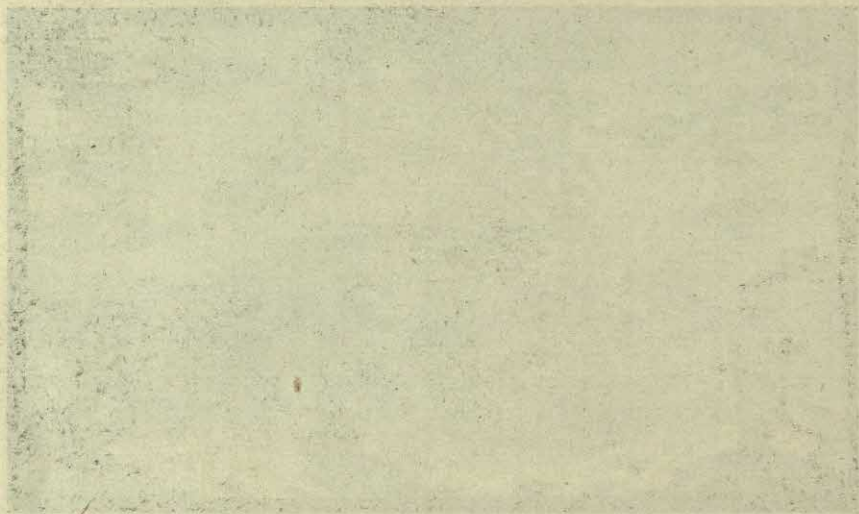
FIG. 29.

depended so much for its effectiveness on the details being in relief. An excellent example of this latter work has been already mentioned.

Several interesting specimens of Oriental textiles have been purchased during the last year, especially a tapestry-woven (*tzuzure*) Japanese robe for a Buddhist priest, which dates from the first half of the nineteenth century (Fig. 29). The design shows the "kariōbinga" bird (which is half woman, half bird), the counterpart of the Hindu Garuda, who is the female counterpart of Vishnu. The phoenix is also shown amid clouds. Beneath is the sea with rocks, trees and a peacock. The scene depicted is the Sky of the Pure Land or Western Paradise of Amida.



Six Chinese panels are tapestry-woven in silk (*k'o-ssu*), with various subjects such as figures, flowers and fruit, a frog on a leaf, a phoenix, peonies, and characteristic emblems. They probably belong to the period of the Emperor Ch'ien-lung (1736-1796). Two examples of Chinese ladies' costume were acquired. One is a red velvet jacket cut square, provided with wide sleeves and showing patterns emblematic of happiness, long life and high rank. The other is a scarlet woollen cloth coat, on which are embroidered a variety of flowers and other emblems in coloured silk. Both of these belong to the nineteenth century.



## VIII.—DEPARTMENT OF WOODWORK.

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IN this department the policy outlined in 1912 has been continued in 1913, and endeavour has been made to acquire examples of English furniture and woodwork of fine quality, in order to raise the standard of this section of the collections. There is no doubt that the public and students should have more opportunities of studying in this Museum, both from the historical and technical standpoint, the development of the furniture and decoration of their own country. But the difficulty of obtaining good and unrestored examples increases from year to year. As time goes on the number of desirable pieces which comes into the market becomes less and less, and prices inevitably rise in proportion to the rarity of specimens to be obtained. Nevertheless the acquisition, from time to time, of such types as are obviously needed will be gradually effective in making this part of the Museum more worthy of the position which it is entitled to occupy. In making new acquisitions it is important at this stage to secure specimens which are essentially required to fill the numerous gaps in the collections, either from the point of view of period, or construction, or method of decoration, or other causes; and it is necessary, therefore, in many cases to wait for the opportunity—and seize it when it occurs—in order to secure some particular piece or type which by reason of character and price may be considered peculiarly desirable for purchase.

### (1) GIFTS.

This department has received valuable assistance from the generosity of donors during 1913. Her Majesty Queen Mary graciously presented a Chinese card-case of *Shen Shao An* lacquer; and a music-stand of inlaid satinwood, formerly the property of Sir Arthur Sullivan, was presented by H.R.H. Princess Louise.

Perhaps the most important of the many other interesting



objects presented were the examples of English oak furniture given by Mr. J. Dowell Phillips. These include pieces of early date and considerable rarity and interest. Of first importance is a small oak coffer (*Room 7*) which dates from the late fifteenth century (**Plate 28**). This piece is carved on the front with two volute-shaped sprays each ending in a Tudor rose; in the centre of the back is a label bearing the inscription N. FARES in Lombardic capitals, preceded by a doctor's skull-cap and surmounted by a border of vine-ornament; on one end is found a monogram formed of the initials N.F. enriched with roses and surmounted by a skull-cap (**Plate 28**). The presence of the skull-cap has given rise to the theory that the coffer belonged to a doctor whose name, N. Fares, occurs among the ornament. The coffer was figured in the *Burlington Magazine* (Vol. XXI., page 208). Another coffer given by Mr. Phillips (*Room 6*) belongs to the type known as "ark" coffers, and is interesting on account of its singular construction and early date. This coffer also is figured in the *Burlington Magazine* (Vol. XXI., p. 154). Other notable objects included in this gift are three slender bedposts (*Room 54*) of the time of Henry VIII., carved with tracery, lozenge ornament, pomegranates and other devices; and two doors of the period of Queen Elizabeth, painted in one case with cartouches and in the other case with bold floral designs.

To Mr. W. Adams Oram the Department is indebted for the gift of a valuable Japanese shrine lacquered and gilt, with fittings mostly of brass (**Plate 29, facing p. 68**). The interior is of architectural design, and contains a wooden figure of Buddha and a variety of vessels, among which are found candlesticks, incense-burners, lanterns and other attributes of Buddhistic worship. The translation of various documents has shown that the shrine was made in 1860, at Osaka, Japan, in the workshops of Nakagawa Hiōnosuke Minamoto no Mitsunori. The wooden figure of Buddha dates probably from the sixteenth century, and is stated to have belonged to Asano Takumi-no-kami Naganori, the daimio whose death in 1700 was avenged by his faithful retainers, the Forty-seven Rōnin (*Room 41*).

An interesting livery-cupboard (*Room 7*) of carved oak was given by Mr. Frank Green, F.S.A. (**Fig. 30, on p. 65**). This piece is English and dates from the late fifteenth century. The centre of the front is occupied by two hinged doors, one pierced with a rectangular panel of tracery and the other with a circular rose; the doors are

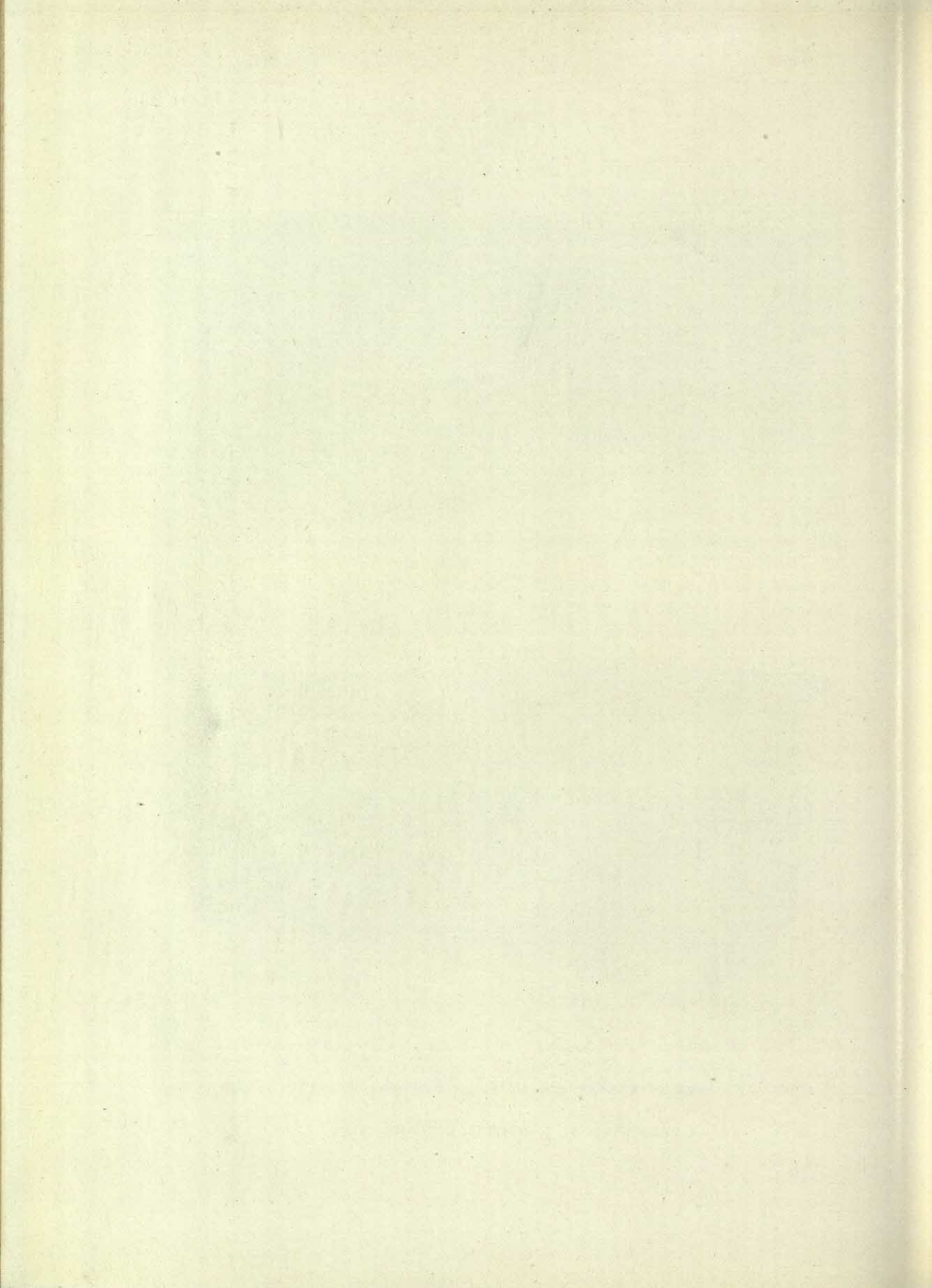




FRONT AND BACK OF CARVED OAK COFFER. English; late 15th century.

PRESENTED BY J. DOWELL PHILLIPS, ESQ.





bound by long iron hinge-bands, terminating in rosettes; at the top is a battlemented moulding. The inside shows marks of shelves, which are now missing. Mr. Green also gave a tea-caddy of wood, decorated with rolled paperwork.

Mr. Guy Ridpath gave certain interior details of carved wood from the Old War Office, Pall Mall (*Room 56*). These consist of the framework of two doorways, portions of a cornice, and several mouldings. The building was erected between 1760 and 1767 by the architect, Matthew Brettingham (b. 1699, d. 1769), for Edward Augustus, Duke of York, brother of George III. and was known as York House. It was used as the War Office from 1850 to 1908, when it was demolished. Apart from the historical interest attaching to the building, the ornamental details given by Mr. Ridpath are of great value to students as examples of architectural decoration in England in the third quarter of the eighteenth century.

Another useful gift of details of English decoration in carved wood was made by Colonel H. H. Mulliner. Included in the gift are two shields of arms, one of Sir Walter Denny and the other of the Goldsmiths' Company; a pair of mahogany doors of the Adam period; a stool of the Elizabethan period; and carvings of the late seventeenth or early eighteenth century (*Rooms 52, 55, 56*).

Mr. H. Avray Tipping, F.S.A., presented two panels of oak with incised ornament filled in with black composition, purchased in Bristol (*Room 52*). One of them bears the arms of Sir William Kingston, surrounded by the Garter. Sir William Kingston was constable of the Tower during the imprisonment of Anne Boleyn. As he was made a knight in 1539 and died in 1540, the



FIG. 30. (See page 64.)



date of the panels is established. Several of the panels belonging to the same set are figured in Macquoid's "History of English Furniture."

An interesting Spanish cabinet (*Vargueño*) of the seventeenth century, brought from Granada, was given by Sir Henry Howorth, K.C.I.E., through the National Art-Collections Fund. The interior of the cabinet is carved, painted and gilt with a variety of shields of arms. The falling front bears amid the ornament the inscription: "Dn. Juan Manuel Caranza": this is probably an addition of the early eighteenth century (*Room 1*).

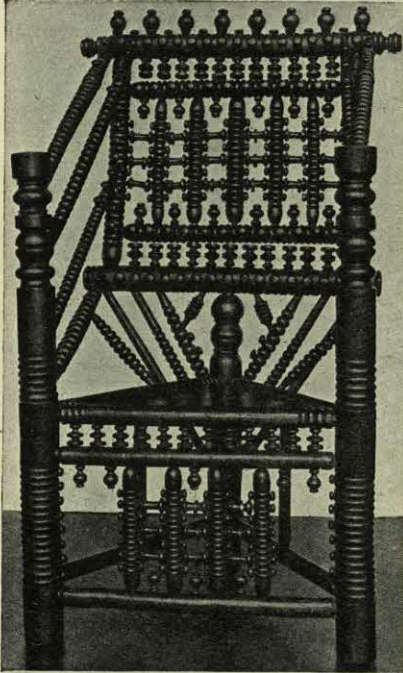


FIG. 31.

An elaborate example of an English turned wood chair of the seventeenth century was presented by the family of the late Mr. Walter L. Behrens, in memory of the deceased (**Fig. 31**). Somewhat similar chairs exist in the Bishop's Palace at Wells, the Ashmolean Museum at Oxford, and at Dunster Castle. The fact that Horace Walpole writes in 1761 of these chairs: "They are of wood, the seats triangular, the back, arms and legs loaded with turnery . . . I have long envied and coveted them," shows that they were sufficiently rare at that time to be sought after by one of the most noted English collectors (*Room 54*).

Mr. A. H. Fass presented an example of an English window of the fifteenth century, from Hadleigh, Essex (**Fig. 32**, on p. 67). It is of carved oak, and is formed of five compartments, having moulded mullions with arches of fine tracery at the heads, the quality of which is of great delicacy. The window, which was on the level of the street, shows no signs of having been glazed. It was probably a shop front, and was no doubt closed at night by means of outside shutters. Similar unglazed windows were discovered some years ago at Saffron Walden in the same county. Mr. Fass also gave a Gothic boss from a church in Suffolk.



Other gifts include :—A large panel of embossed leather decorated with floral designs and birds, given by Miss Anna Alma-Tadema, in fulfilment of the wish of her father, the late Sir Lawrence Alma-Tadema, O.M., R.A. A grand piano, designed by Robert Wornum (1812-1877) and decorated by James Gamble (1837-1911) for Sir Henry Cole, K.C.B., given by Mr. Alan S. Cole, C.B. An example of painted plaster work of the sixteenth century with oak framework, from Monastery House, Ipswich, given by Mr. Thomas Parkington, junr. Four painted panels of

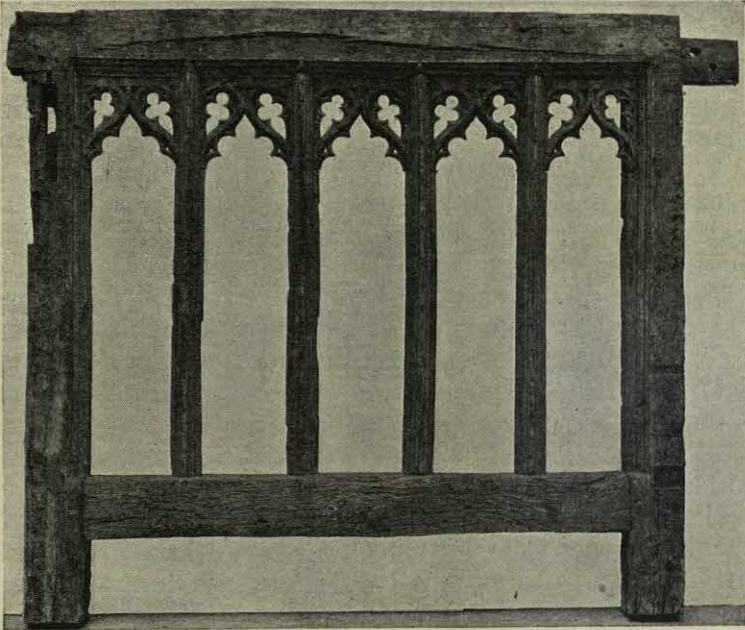


FIG. 32. (See page 66.)

the early Italian Renaissance, given by Mr. M. Yeats Brown, C.M.G. An English chair of walnut, of the late seventeenth century, given by Mr. J. Hutchinson. An English workbox of the early nineteenth century of stamped and gilt leather, given by Miss M. A. Crewe. A piece of Persian leather lacquered and gilt with figure compositions, given by Mr. J. R. Preece. A Chinese comb of tortoiseshell, given by Miss Emmeline Deane. A Japanese figure of Buddha in lacquered wood, given by Mrs. F. F. Tower. A portion of veneered furniture, given by Mr. F. L. Lucas.



## (2) BEQUESTS.

This Department obtained in 1913 two English turned and engraved cups of pearwood, bequeathed by the late Mr. E. S. Clarke. The larger of the two cups is dated 1617, and bears several inscriptions, as well as the Royal arms of James I., and representations of a dragon, a stag, and a griffin. The smaller cup, which has a cover, bears the date 1648 and the initials M. P., with various allegorical and ornamental devices.

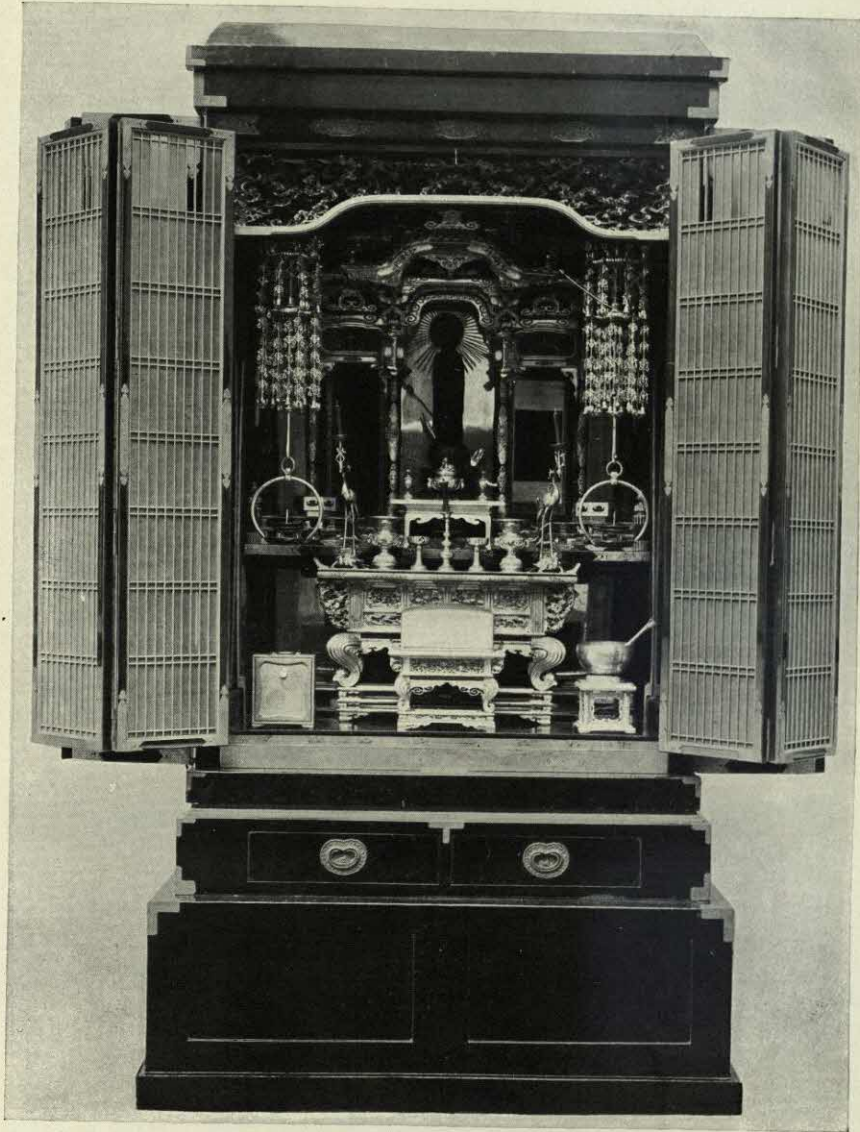
## (3) PURCHASES.

The most important object obtained by purchase in this Department during 1913 was a writing-cabinet (*Room 55*) of the time of Queen Anne, decorated with gilt compositions in the Chinese manner on a red ground (**Frontispiece**). Hitherto the Museum has only possessed a few small objects decorated with red lacquer. This writing-cabinet is a characteristic specimen of English furniture of the early eighteenth century. The upper part is fitted with an arrangement of pigeon-holes and drawers surrounding a cupboard; the central columns represent the fronts of concealed compartments for holding papers. The lower part, also, contains various secret compartments. Small shelves for candles can be pulled out. The lacquer is of brilliant red, slightly faded on the outside. The practice of decorating furniture with various-coloured lacquer in the Chinese style became fashionable in England about the time of Charles II. and continued into the eighteenth century. An exhaustive account of the process and the methods of decoration are given by John Stalker in "A Treatise of Japaning," which was published at Oxford in 1688. His formula for the making of red lacquer is of interest in connection with this cabinet :—

"To make Red-Japan.

"This beautiful colour is made several ways, and we want not drugs and mixtures to vary the different Reds, and humour all fancies whatsoever. I shall confine their variety to three heads: 1. The common usual Red; 2. The deep, dark; and lastly, the light, pale Red. Of these in their order.

"In contriving the first, Vermilion deservedly claims the chief

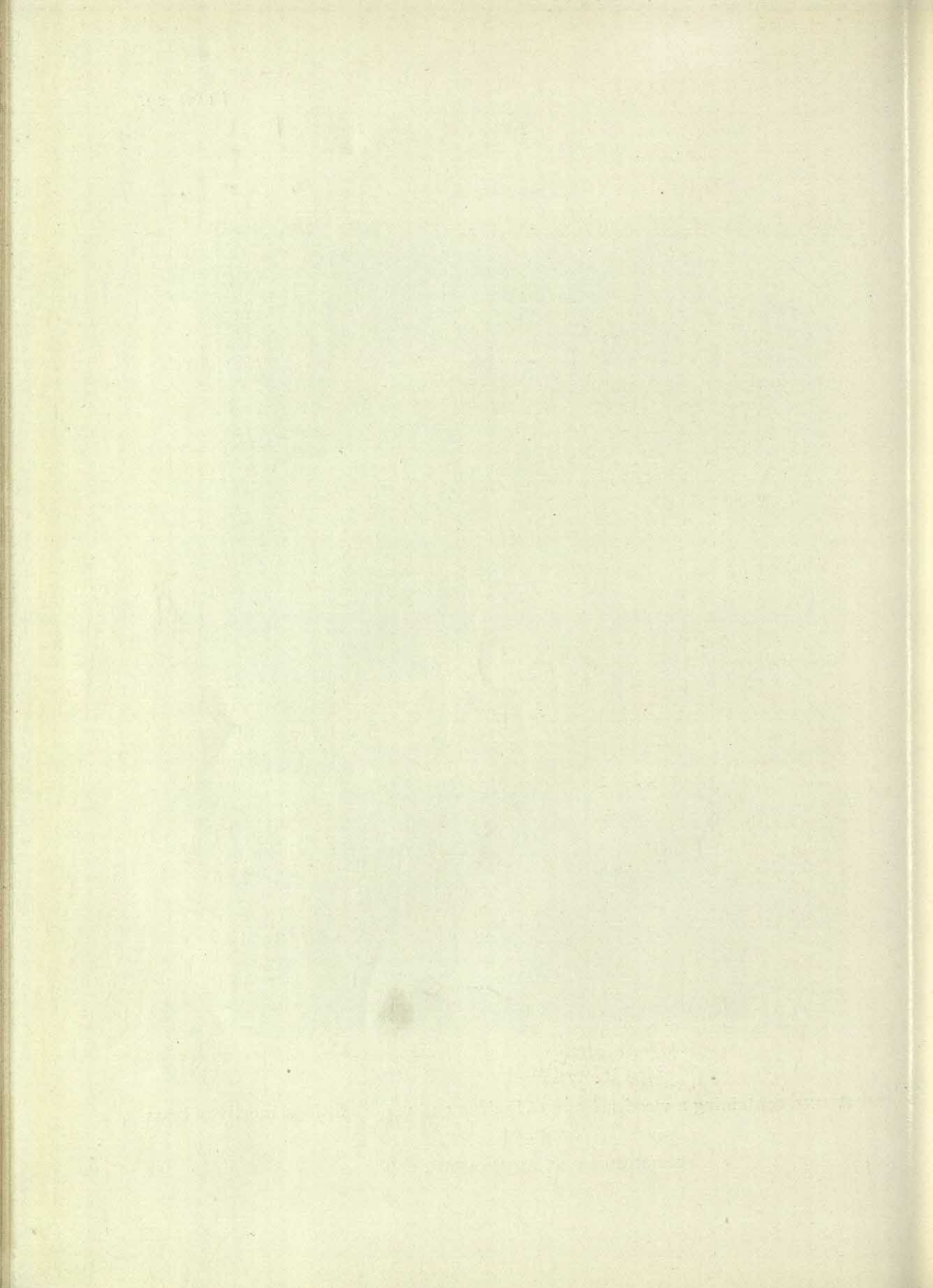


JAPANESE SHRINE, containing a wooden figure of Buddha and various fittings, mostly of brass.

*See p. 64.*

PRESENTED BY W. ADAMS ORAM, ESQ.





place: Tis mixt with common size by some, by others with the thickest of seed-lacc . . . . Your work being ready and warm, produce your Vermilion well mixt with the varnish and salute it four times with it; then allow it time to dry, and if your Reds be full, and in a good body to your liking, rush it very smooth . . . . And lastly, for a fine outward covering, bestow eight or ten washes of your best seed-lac varnish upon it.

"The next in succession to be discours'd on is the dark, deep Red. When you have laid on your common Red as before directed, take Dragons-blood, reduce it to a very small dust or powder, and as your judgment and fancy are inclined, mix it a little at a time, with your varnish; and indeed you will find, that a very small portion will extreamly heighten your colour, as also that every wash will render it deeper. . . .

"But in the third place, to oblige any person that is an admirer of a pale Red, we assign these instructions. Take white-lead finely ground with your Muller on the marble-stone, you must grind it dry; mix it with your vermilion till it becomes paler than you would have it, for the varnish will heighten it: stir therefore vermilion, white-lead, and varnish together very briskly; which done, give your work four washes, and then follow closely the prescription laid down for the first Red varnish."

Another object obtained by purchase, the need of which has been much felt, is an English court-cupboard (*Room 54*). This piece is of oak, carved on the upper part of the front and sides with ornament characteristic of the period and inlaid with geometrical designs, with the initials A H M and the date 1610 (*Plate 30, facing p. 70*). The court-cupboard was an important piece of furniture in a room of the time of Queen Elizabeth and James I., when but few types of furniture existed. A cloth or carpet was usually placed over the top, on which the plate was arranged. The term "court-cupboard" was contemporary with the period, and is referred to in documents of the time. In Shakespeare's "Romeo and Juliet," for instance, the First Servingman in Capulet's house has the lines:—"Away with the joint-stools, "remove the court-cupboard, look to the plate."

Two English chests of the first half of the seventeenth century, both of which have distinguishing features, were purchased in 1913 (*Room 52*). The one said to have been brought from Nottinghamshire, is of oak with panels on the front painted in colours on a white ground with vases of roses, tulips and



carnations. The other (**Fig. 33**) is made of elm and bears the following inscription:—THIS : CHEST · WAS : MAD : IN : THE · YEARE : OF : OVR · LORD : GOD · ANO · DO : 1639. BY · IAMES : GRIFFIN. Flat

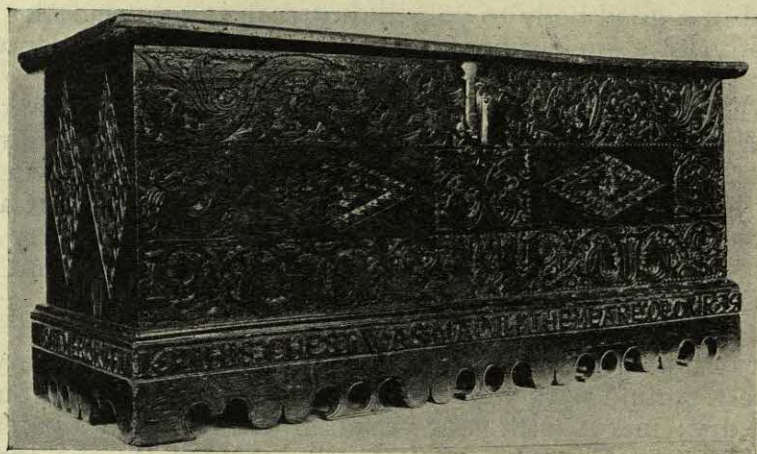


FIG. 33.

carving of grotesque monsters and lozenges decorates the front, which is fitted with an iron lockplate of heraldic shape. Elm is a wood less frequently used for furniture of this period than oak or walnut and is capable of a fine polish.

An addition to the English marquetry furniture of the late seventeenth century consists in a chest-of-drawers on stand (**Fig. 34**). The marquetry on this piece is of floral pattern, and the stand is of interest in that the legs are columnar, instead of baluster or spiral. The fact that it has never undergone repair or restoration adds an additional interest to it (*Room 56*).

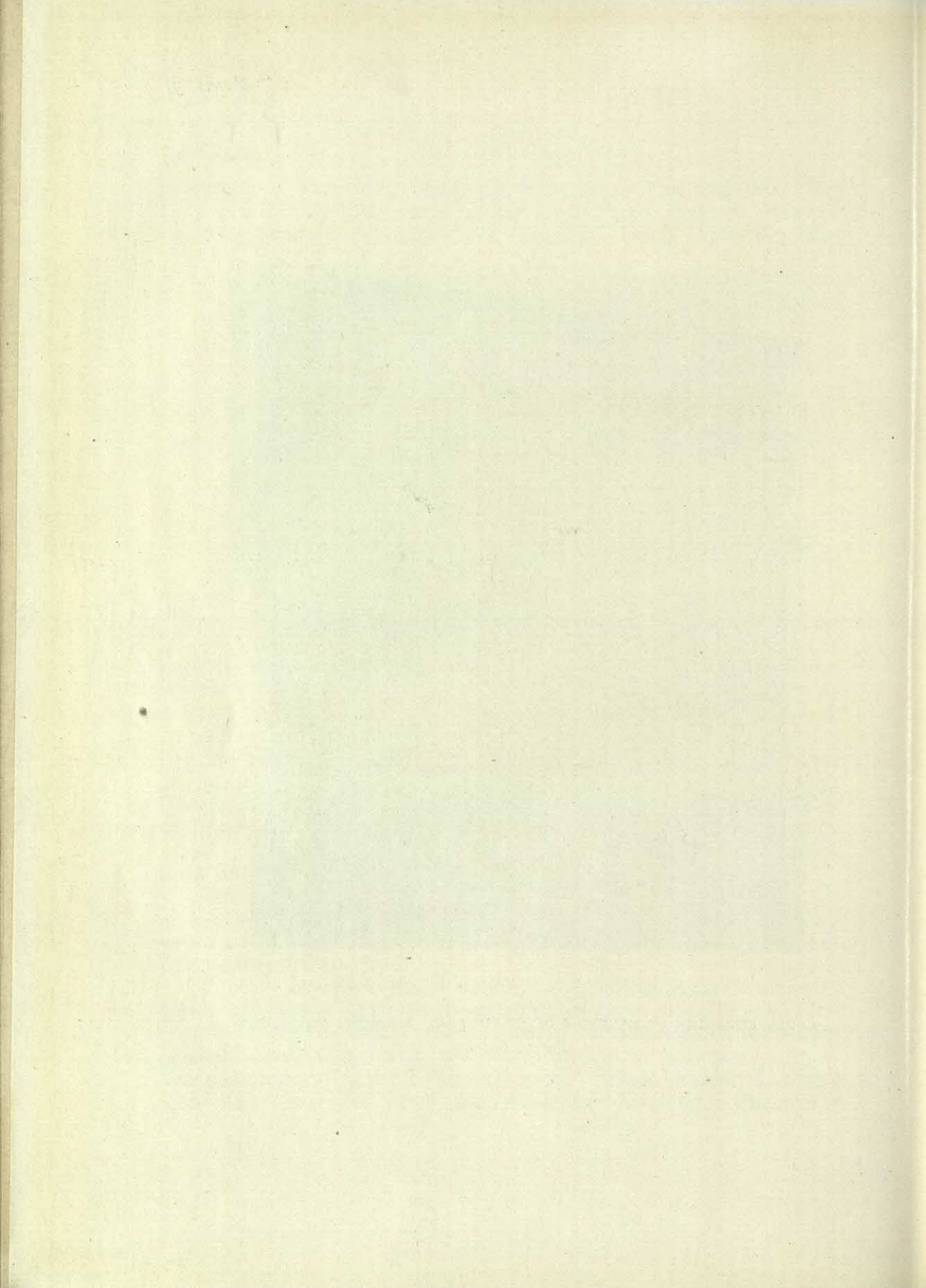
Dating from about 1700 is an oak corner cupboard of architectural design, with carved frieze and pilasters. This is an excellent and restrained example and should prove a useful model to students (*Room 56*).

Among other purchases worthy of attention is an overmantel (*Room 56*) consisting of an oil-painting of three ships at sea, with a mirror below formed of three plates of Vauxhall glass, the whole framed by a gilt moulding with shell devices in the upper angles. The painting is signed "P. Monamy pinx." Peter Monamy (c. 1670-1749) was a native of Jersey, who worked in England. There is a



COURT CUPBOARD OF CARVED AND INLAID OAK. English; dated 1610.  
*See p. 69.*





painting of a naval battle by him at Hampton Court. Chimney-pieces of this type with paintings and mirrors are frequently found in English houses of about the time of William and Mary, the lower part, as a rule, consisting of marble jambs and architrave of bolection section.

A carved and gilt wall-sconce or girandole (**Fig. 35** on p. 72) which follows very closely one of the designs in Chippendale's



FIG. 34. (See page 70.)

"Director," has been placed in the panelled room from Great George Street, Westminster (*Room 56*).

Special notice should also be drawn to the acquisition of eight pieces of plasterwork of the time of Queen Elizabeth, painted in monochrome with figure compositions. They formed part



of the decoration of a room, probably a frieze, at Stodmarsh Court, near Maidstone. The subjects represent the story of Diana and Actæon and a series of four planets, Luna, Mercury, Venus and Jupiter, with figures of women in Elizabethan costume. The monogram *v s* occurs in the planet series, which were evidently inspired by the engravings by Virgil Solis (Bartsch, 163-169). Altogether they are of considerable historical interest as illustrating English methods of domestic decoration at the end of the sixteenth century.

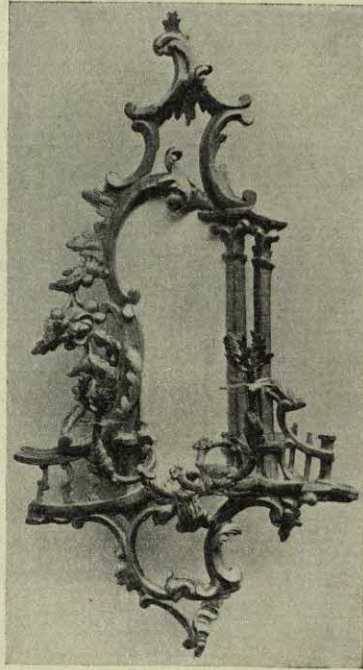


FIG. 35. (See page 71.)



FIG. 36. (See page 79.)

### IX.—INDIAN SECTION.

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THE acquisitions made by this Department during 1913 compare very favourably, both in nature and number, with those of the preceding year, and material progress has been made in the direction of filling some of the principal deficiencies in the collections. Thus the accessions to the collections of Sculpture and Pictorial Art have served to augment certain poorly represented schools in these subjects, and several weak spots in the more representative collections of Jewellery and Enamels have been strengthened by the acquisition of some exceptional examples of the allied Tibetan and Nepalese handicrafts, and of various Mogul and Rajput works. There still remain, however, a large number of important gaps, the cost of filling which is, perhaps, beyond the range of an official grant. Instances are somewhat numerous, but the collections should certainly contain a Mogul carpet of the type produced in the Royal Factory at Lahore, in the Panjab, about 1625; and there is need for further additions to the important series of Mogul paintings by court artists of the sixteenth and seventeenth centuries. Examples of Southern Indian sculptures of the Dravidian type are urgently wanted; as are also some examples of Tibetan crystals, including a few of the elaborately carved and jewelled vessels which were made about 1700.

Steps are now being taken to place on permanent exhibition in this Department a collection of relics and memorials of the



(British) East India Company. The Museum already possesses the nucleus of such a collection, but would be glad to receive additional gifts and loans of objects—including paintings, prints, etc.—which are of interest from their connection with the history of the Company.

#### (1) GIFTS.

The collection of Græco-Buddhist sculpture (*Room 3*) received an important addition in the generous gift made by Mr. Imre Schwaiger, through the National Art-Collections Fund, consisting of thirty-four examples of reliefs and architectural details, carved in grey talcose-schist, found in the Swat territory, North-West Frontier Province. These, although weatherworn and in somewhat fragmentary condition, still retain sufficient technique to illustrate the influenced work of the Gandhara school (50 B.C. to A.D. 250). Conspicuous subjects in this collection are: Two musicians, evidently from a group, one of which is playing the classical Pandean pipe or syrinx (**Plate 31**); Siddhartha's departure from Kapilavastu on his steed Kanthaka; Buddha's first sermon in the Deer Park at Isipatana, near Benares; and Indra's visit to Buddha in the Indrasaila Cave. Mr. Schwaiger also presented a Mogul rosewater-sprinkler of cobalt-blue glass with remains of gilt decoration, mounted in silver-gilt, made in Delhi about 1700. Another addition to the sculptures of the Gandhara school, a figure representing Gautama Buddha seated in the teaching attitude, was given by Mr. C. Rowland Clark.

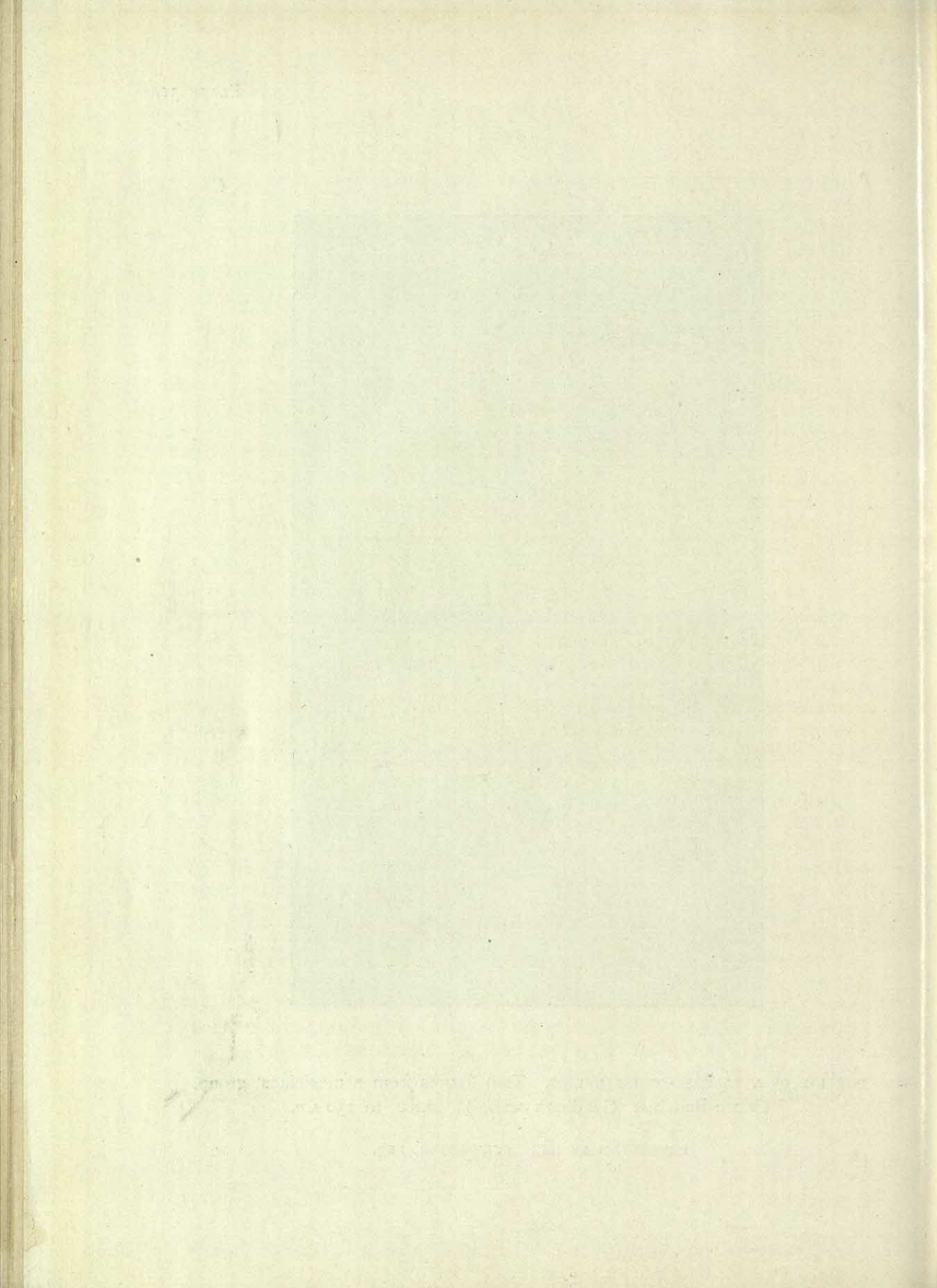
From Sir Everard im Thurn, K.C.M.G., C.B., the Indian collections received:—Thirteen examples of lacquer-work from Malé, in the Maldivé Islands, dating about 1900. Each object is of turned wood, lacquered (or more correctly "lac-turned") in three or more colours, and incised with bands of excellent floral design. Included with these are three fuse-sticks, of which one is mounted with a brass fuse-holder and pricker for clearing the touchhole of a muzzle-loading cannon (*Room 5*). Two sets of silver toe-rings, worn by Tamil dancing-girls in Ceylon, nineteenth century; each ring consisting of a large, roughly-cast bezel, typically Dravidian in design, soldered to a penannular band; the two outer rings in one set are linked to a silver cross-bar (*Room 6*). Two Kandyan food-stands (*serak-kale*) in bronze, cast by the wax process, both of primitive form, although dating from 1600 and 1700 respectively (*Room 8*); a date-leaf (*pedura*) mat from Kalutara,



PORTION OF A TALCOSE-SCHIST RELIEF. Two figures from a musicians' group.  
Græco-Buddhist (Gandhara school); 50 B.C. to 250 A.D.

PRESENTED BY IMRE SCHWAIGER, ESQ.





Ceylon, woven with a geometrical floral design in two colours—the red dyed with sappan-wood (*Room 10*); and two covers (*etirilla*) from Dumbara, near Kandy, each of unbleached cotton fabric, woven in three colours with a geometrical diaper design, reserving a panel containing respectively conventional peacocks and the *hamsa puttava* motive, *i.e.*, two mythical sacred geese with necks entwined (*Room 14*).

An important collection of 129 water-colour drawings and pen, pencil and brush studies for book illustration by Brigade Surgeon Frederick W. A. de Fabeck, I.M.S. (1830–1912), formerly Principal of the School of Art at Jaipur, was presented by Madame L. de Fabeck. These drawings, dealing with architecture and other subjects, were largely made in Rajputana and Bengal (*Room 5*).

Miss M. A. Wallace Dunlop gave a well-proportioned model, carved in teak, of the Mosque built by Jamaluddin Muhafiz Khan in the City of Ahmadabad, Bombay, about 1465 (*Room 2*).

Other interesting gifts to the Indian collections were:—A Tibetan temple-banner (*tangka*) consisting of an illuminated tempera painting within a brocaded border, dating from the seventeenth century; from Lieut.-Col. Sir David Barr. This object was acquired during the British Mission to Lhasa in 1904. A Kashmir *pashmina* shawl finely woven with “floral-cone” designs, period about 1850; from the executors of the late Mrs. F. M. Zarifi. A Kafiristan woman’s headdress, antler-shaped, chiefly of hair woven, padded, and decorated with applied ornaments of lead-alloy, nineteenth century; from Surgeon-Gen. Sir Benjamin Franklin, K.C.I.E. A Siamese woman’s lip-salve pot of porcelain, painted in enamel colours, made during the eighteenth century in Canton for the Siamese market; from Mrs. J. W. Hinchley, A.R.C.A. A Parsee costume from Bombay City; presented by Mr. Kharshigee D. Shroff.

## (2) PURCHASES.

The development of the collections of Sculpture (*Room 3*) has progressed chiefly in the direction of “bronzes” or metalwork. Several additions, each one of which exhibits singular form and finish, and all dating from a period anterior to the seventeenth century, have strengthened the series of gilt-copper and bronze images from Nepal and Tibet. Of primary importance were the four extraordinary figures of Rishis, or Vanaprastha Brahmans,



obtained from Nepal, and evidently the work of a talented Newari artist about the twelfth century. Two of these figures are here illustrated (**Fig. 37**); they represent devout Brahmins seated in



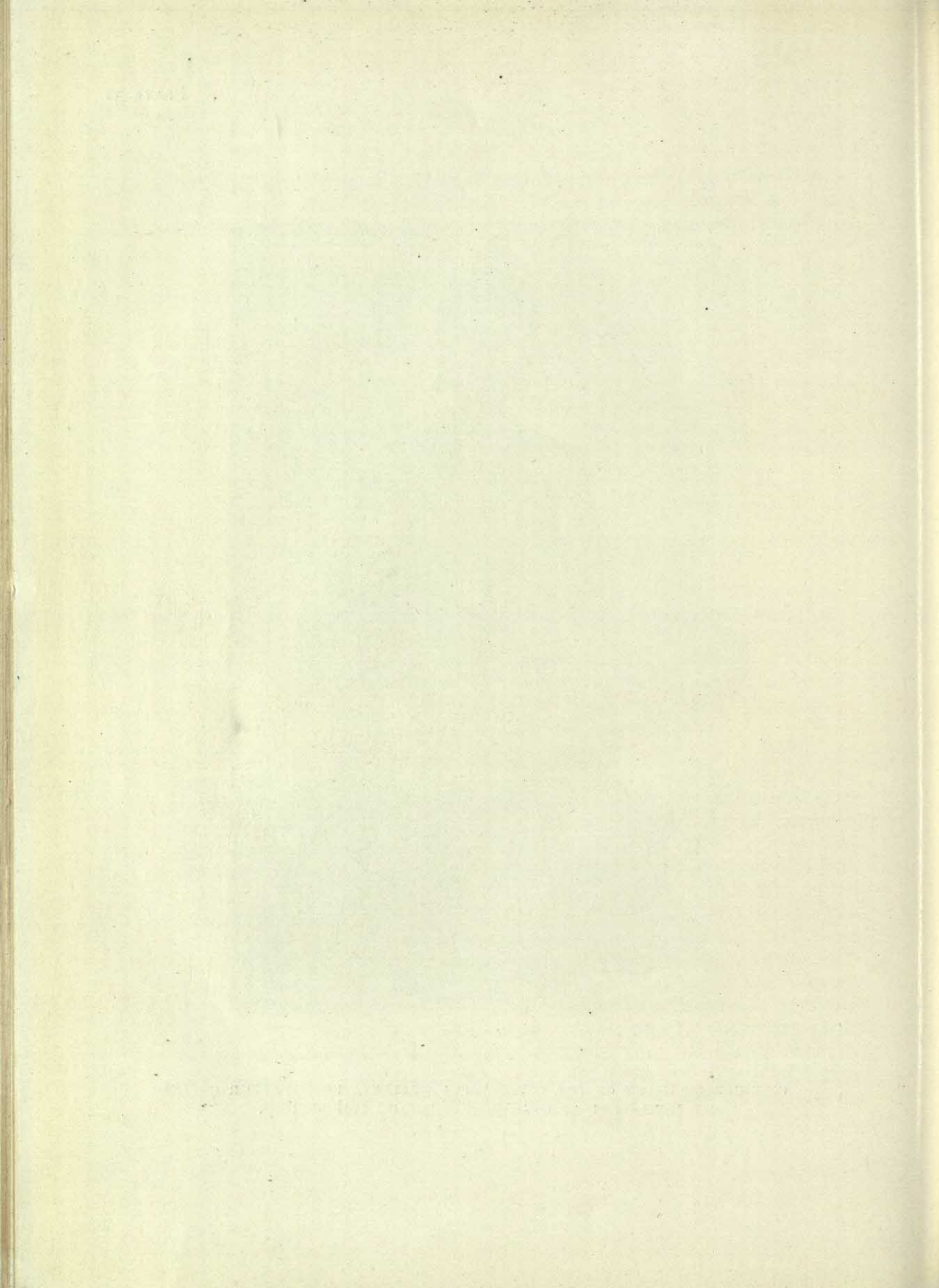
FIG. 37.

mystic attitudes; one, with his right hand in a *mudra* pose, wearing a characteristic head covering; the other, holding a palm-leaf book in his left hand, with hair arranged in a looped topknot of distinctly Brahmanical type. Another fine acquisition to the Nepalese collection was a bronze statuette of the Hindu demi-god Krishna, standing in the "flute playing" attitude; dating from the eighth century. The Tibetan additions to sculptures in metalwork, were of the same Indo-Mongolian character as the preceding. Of these, the foremost was a magnificent sixteenth century figure of the Bodhisattva Maitreya (*Jam-pa*), the Buddha to come, seated in Western fashion, with hands in the pose, or *mudra*, described as "teaching the law." This gilt-copper image was obtained from the Great Monastery of Palkor Choidé, at Gyantsé, during the British Mission to Lhasa in 1904 (**Plate 32**). A small jewelled figure of earlier date, representing Vajrapani (*Chagna-dorje*), "the wielder of the



GILT-COPPER IMAGE OF THE BODHISATTVA MAITREYA FROM PALKOR CHOIDÉ  
MONASTERY AT GYANTSÉ. Tibetan; 16th century.





thunderbolt," and a mask, or face, from a gigantic image of the Lord-Demon Gompogur (a "fiend-general" propitiated by the old unreformed sect in Tibet—the Ninma-pa), both gilt-copper pieces, stand next in order of excellence. An important relief in Palnad limestone representing a snake princess (*Nagini* or *Naga-kanya*) holding a lotus-bud in her right hand, was added to the collection of Southern Indian sculptures. This example, probably a Buddhist work anterior to the sixth century A.D., was found in a deserted village of a forest-tract in the Palnad Taluga, Kistna District, Madras Presidency (Fig. 38).

To the student the value of the growing collection of Pictorial Art (Rooms 4 and 5), which must still be regarded as in the nucleus stage, has been considerably enhanced during the year by the acquisition of works produced by various schools of Indian painting. The most important was that of seventeen illuminated tempera paintings of the Mogul school, dating about 1600, illustrations from a manuscript volume, "The Memoirs of Babar" (*Waqiat - i - Babari*), a work compiled by order of Akbar the Great (1556-1605) towards the end of his reign. Several of the paintings, which are mostly executed in the Indo-Persian style, bear the signatures of Bishandas, Makand (Mukund), Lal, Paras, Ramdas, Devji, Ismail and Yaqub. The two latter artists were natives of Kashmir, and several of the unsigned paintings possess the style of the Kashmiri school at that period. The double-page painting by Bishandas, representing the Emperor Babar superin-



FIG. 38.



tending the laying out of a garden at Kabul (**Plate 33**), is perhaps the best of this series, but the tail-piece (**Fig. 39**) with its skilful representation of horsemen on a mountain roadway, also affords some idea of their excellence. Other additions, also of the Mogul school, were: a group of Yogis, drawn in finely modelled outline by Masud; a set of portfolio paintings of unusual size, dating about 1700; various seventeenth and eighteenth century drawings exhibiting Eastern (Chinese, etc.) and Western (Italian, etc.) influences, the latter including paintings copied, or adapted, from secular and ecclesiastical subjects, amongst which the most remarkable are:—an Eastern landscape with two European (? English) ladies in costumes (**Plate 34**); a portrait Lady Shirley, the wife (1570–1628); and an courtier, probably in-Roe (1580–1644), ambas-  
to the Court of Jahan-



FIG. 39.

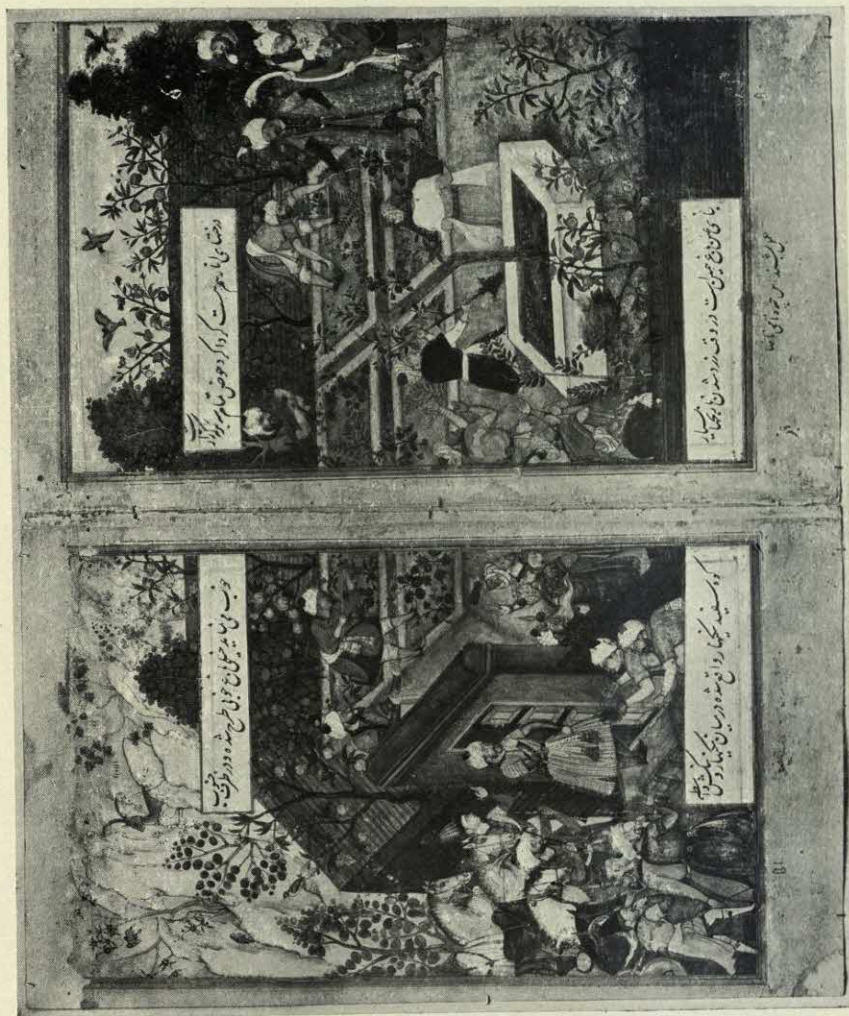
dating about 1600 stated to be that of of Sir Robert Shirley other of a Western tended for Sir Thomas sador from James I. gir.

The following additions to the series of Mogul seventeenth and eighteenth century portrait-paintings are particularly noteworthy:—the Emperor Babar (1526–1530); Nur Jahan Begum (1572–1645), the favourite sultana of the Emperor Jahangir; Prince Dara Shikoh

(1615–1659), eldest son of the Emperor Shah Jahan; the Emperor Aurangzib (1658–1707); Nawab Roshan-uddaula (d. 1748), and Nawab Khan Duran (d. 1739), both officers of the Court of the Emperor Muhammad Shah. Several typical Rajput paintings of the Kangra school in the Punjab-Himalayas were also secured. These interesting works, dating about 1800, were mostly portfolio pictures illustrating popular subjects of the Krishna-Radha type.

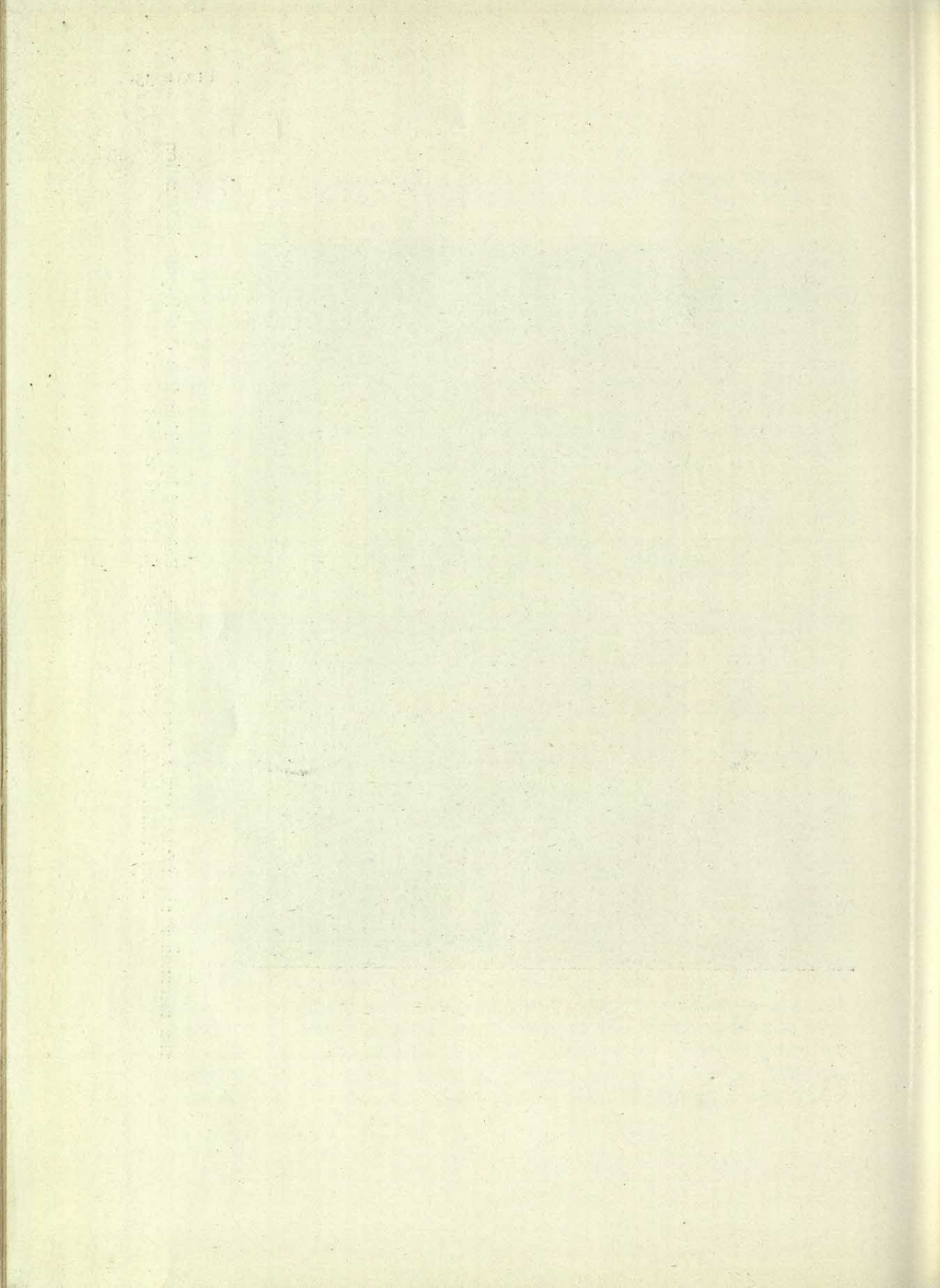
The principal additions to the collection of Tibetan Jewellery were a neck-ornament from an image, and the “*Norbu*” emblem, which is used to decorate the Lamaist altar (**Plate 35**, facing p. 80).





THE EMPEROR BABAR LAYING OUT A GARDEN AT KABUL. Painting by Bishandas: double-page illustration from a MS. book, the *Waqiat-i-Babari*. Mogul school; about 1600.







INDIAN PAINTING: Two European (? English) ladies in costumes of the period 1600.  
Mogul school; early 17th century.





Both are of silver-gilt, repoussé and chased, and are mounted, partly in filigree, with 963 carved, cut and cabochon gems: they date from about 1700. The neck-ornament is jewelled with 300 turquoises, 60 rubies, and a lesser number of diamonds, emeralds, topazes, sapphires, lapis-lazuli, pearls and corals (*Room 6*).

The Nepalese additions—all of Newari workmanship—include: a small jewelled spice-box of gilt bronze, dating from 1600; a pair of silver-gilt earrings, *garuda*-shaped, jewelled with carved lapis-lazuli and other stones; and an exquisite gold earring, with repoussé, chased and filigree ornament, jewelled with carved ivory, rubies, pearls and a topaz. This wonderful example of the jeweller's art, representing Vishnu as Nara-Sinha (his fourth incarnation) slaying the demon Hiranyakasipu, was probably made in Khatmandu during the eighteenth century. To the collection of carvings in jade (*Room 6*), previously deficient in Tibetan examples, were added two magnificent eighteenth century vessels, both obtained during the British Mission to Lhasa in 1904. Each of these, the wine-cup of dark green mottled jade and the tea-bowl carved in a pale variety of jadeite, is mounted in silver-gilt, finely repoussé and chased.

Other notable Tibetan works in the list of purchases were:—a jewelled gold boss from the tiara, or crown, on an image of Avalokitesvara, dating from 1700. This ornament is fashioned in the form of a trefoil-shaped niche containing a relief figure of Buddha Amitabha seated on a lotus-throne. A chased silver butter-lamp (*mchod-skön*) of eighteenth century workmanship, one of a series used on a Lamaist altar (*Room 6*). A seventeenth-century aureole-shaped back-piece, from the throne of a Lamaist image, worked in gilt copper, highly repoussé and chased, with an elaborate design of foliated scrollwork, and *kinnara* and *naga* motives surmounted by a large *garuda* head. A steel case, with hinged cover, used for the ordinary mazer-shaped tea-bowl of Tibet, executed in finely chiselled openwork, partly gilt, with a conventional design of dragons amidst scrolled clouds; eighteenth-century type (*Room 8*). And, finally, the cover or top-board of a Lamaist scripture-book, carved in Himalayan pinewood with figures representing Akshobhya, Visvapani, Manjusri, and Vajrasattva (*Room 5*). This object, formerly lacquered and gilt, dates from about 1700 (**Fig. 36** on page 73).

The collection of Mogul Enamels (*Room 6*) received four additional specimens of the superb enamelled silverwork produced at Lucknow, Oudh, during the seventeenth century, including: two



portions of huka-tops (*chilam-sarposh*); one decorated chiefly with flowering-plant motives, in openwork medallions, on a ground of floral diaper design; the other with bird-and-spray motives in medallions, spaced within a deep band of naturalistic flowers. A betel-box (*pandan*) finely chased and engraved with floral designs, in compartments, exhibiting the remains of some exquisite enamelled decoration in translucent, opaque, and painted enamels, a mixture of the Indian and Persian styles. A chape from the scabbard of a sword (*talwar*) decorated with clusters of naturalistic flowers in colours which, to the enameller, indicate the perfection achieved by careful firing. In this example the translucent colours are cobalt-blue, copper blue, copper-lead green, and manganese purple, and an opaque colour, orange-yellow, which is derived from antimoniate of lead. The last three objects all possess historic interest in that they were once the property of Wajid Ali Shah, the last King of Oudh, deposed in 1856. An interesting confirmation of this is the solitary enamelled fish pendant, attached by a silver chain to one of the huka-tops; it is all that remains of the fringework of chains, each carrying, as pendants, two conventional fishes—the Royal emblems of the Nawab-Wazirs of Oudh—which formerly decorated this object.

In addition the following examples of the art of the Indian enameller were obtained:—A rare seventeenth century work from Lahore, Panjab, consisting of the fan-shaped headdress, or crown, from an image of Krishna. This object is decorated with conventional peacocks and floral devices inlaid in white topaz and other stones, mostly cabochon, on translucent enamelled grounds of deep cobalt-blue and copper-lead green. The hemispherical drop (*jhumka*) of a Mogul earring (*jhumka-phul*) of gold, enamelled with a chevron design in translucent ruby red and opaque white enamel colours, and fringed with pearls, Delhi work, seventeenth or early eighteenth century. From Jaipur, Rajputana, two typical early nineteenth century examples, both admirable illustrations of the skill of the enamellers (*minakari*) in producing that brilliantly translucent ruby-red colour derived by fusion of oxides of iron and copper with borax-glass on gold. One of these, a pendant-charm (*latkan*), was formerly worn by a pilgrim to the Temple of Krishna at Nathdwara in Udaipur; it bears the "Krishna's foot-prints" device on one side, and, on the other, the Marwari inscription "*Sri Nath*" (Holy Lord). The other is an armlet (*bazuband*) which, in addition to its perfect enamelling, is jewelled





LAMAIST ECCLESIASTICAL JEWELLERY: The neck-ornament from an image and the emblematic "luck jewel" (*Norbu*) from an altar. Tibetan; c. 1700.

See p. 78.





with seventy-three gems, including emeralds, rubies, white and blue sapphires, topazes, turquoises, cat's-eyes, corals and pearls.

Amongst the remaining purchases may be noted :—A fine alabaster model of the Taj Mahal, carved to scale by an Agra craftsman in 1886 (*Room 2*). A five-folding screen (*akwai-a-kah*) of padouk-wood, carved with mythological scenes and figures by a Burmese craftsman in the convict station at Port Blair, Andaman Islands, about 1900 (*Room 5*). A Mogul standard (*alam*) of gilt-copper openwork, consisting of ornamental caligraphy (*tugra*)—the *Nad-i-Ali* sacred text in Arabic—arranged in the form of a falcon resting on a perch ; Delhi work of the seventeenth century (*Room 6*). This object gains additional interest from the fact that the Mogul *alams* were analogous to the standards used by the Greeks and Romans. A remarkable pair of iron stirrups, with chiselled and openwork decoration, made in Kutch, Bombay, during the seventeenth century (*Room 8*). Eight water-colour drawings (life studies) by students of the Bombay School of Art, 1892–1899, illustrating costumes worn by Mahratta and other women in Bombay City (*Room 11*). Seven fragments (portions of panels, &c.) of the *pashmina*-wool shawls, woven with beautiful “floral cone” designs, made in Kashmir during the seventeenth century (*Room 14*). And a panel of unbleached Dacca muslin embroidered in white cotton thread (*chikan* work) with a variety of stitches, forming, in conjunction with delicate drawn-work, a series of magnificent “floral-cone” motives ; Calcutta, Bengal, eighteenth century (*Room 13*).



## L O A N S.

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**H**IS MAJESTY THE KING was graciously pleased to lend for exhibition in the Indian Section, in addition to his other loans, eleven Tibetan and Chinese objects, forming part of a gift which was made by the Dalai Lama to Their Majesties the King and Queen on the occasion of a Tibetan mission to England in June. The loan comprises seven banners (*tangka*), each mounted with an illuminated tempera painting; two monastic teapots of copper, with chased silver mounts; and a teapot and bowl, both of painted enamel, made in Canton, for Tibet. These gifts are all 19th century work, and were formerly in the Potala Palace at Lhasa. In addition His Majesty was also pleased to lend a model of the Greater Throne Pavilion used by the King-Emperor and the Queen-Empress during the concluding portion of the coronation ceremony at Delhi, on December 12th, 1911. This model was made by Indian craftsmen and was recently presented to His Majesty by H.E. the Viceroy of India. It includes reproductions, also to scale, of the solid silver-gilt thrones on which Their Majesties sat during the reading of the Proclamation, in English by Delhi Herald, General Peyton, and in Urdu by the Assistant Herald, Captain Malik Umar Hayat Khan.

Colonel G. B. Croft Lyons added to his already numerous loans a lead bust of Hogarth in the style of Louis François Roubillac, English work of the 18th century; an important group of metalwork, including knives, forks and spoons, chiefly in the baser metals, several fine pieces of Sheffield plate, and the back and front plates of an engraved brass lock of unusual quality, English work of about 1670; an English mahogany exercising-chair of the 18th century; and a walnut table of the time of Queen Anne.

### *Ceramics.*

The valuable collection of English glass lent by Mr. and Mrs. Rees Price was received towards the end of 1912, but arrangements for its exhibition could not be completed until the following year,



and notice of it is accordingly included in the present Review. The collection is, perhaps, the most comprehensive of its kind ever brought together, and illustrates almost all the various types of English glass of the seventeenth, eighteenth and early nineteenth centuries. To the earliest phases belong the goblets and sweet-meat-glasses with elaborate knopped and baluster stems and the posset-pots with ribbed decoration in the Venetian manner. Later in date are two wine-glasses with inscriptions in honour of King George I., moulded in relief on the stem. The different methods of decorating the stem in vogue about the middle of the eighteenth century with air-threads, spiral twisting, and threads of opaque white or coloured glass are fully exemplified, and nine pieces show the rare use of painting in white enamel. Historical interest attaches to the Jacobite glasses, of which no less than thirty-one examples are included in the collection, and to two glasses of the opposing faction engraved respectively with a portrait of George III. as Prince of Wales and the Hanoverian horse. The series closes with several commemorative engraved goblets of the early nineteenth century.

The serious deficiency in the permanent collections of the Museum in German porcelain, which the generous loan of Mrs. Arthur Macdonald has done so much to make good, is now further met by a loan from Mr. H. F. Höveler, in which nearly all the principal German factories of the eighteenth century are represented. The most conspicuous piece is a Meissen figure of the Muse Thalia, modelled by Kaendler about 1750 as an accessory in the decoration of a mirror-frame presented by Augustus III. of Poland to his daughter Marie Lescinska, Queen of France; other fine examples of Meissen porcelain are a figure of St. John Nepomuc, after the statue on the Karlsbrücke at Prague, and several plates and cups and saucers with decoration of *chinoiserie* or river-scenes and *baroque* scrollwork. Of great rarity are three figures of characters from the Italian Comedy in Höchst porcelain, modelled by Feylner, whilst a Meissen harlequin is shown side by side with two figures made in imitation of it, one at Venice, the other also probably at an Italian factory. Ludwigsburg is represented by three classical figures by the sculptor Beyer, and Frankenthal by a figure of Mars and a set of the Seasons in white porcelain, modelled by Desoches.

Another loan of German porcelain is that of a Meissen service made about 1750, from Mr. R. Clarke Edwards, who also lent other pieces of Meissen porcelain, four Worcester cups, and numerous



specimens of Chinese porcelain. The latter consist for the most part of "blue and white" porcelain of fine quality of the K'ang Hsi period.

A loan of great value to technical students is that of a series of trial-pieces by Josiah Wedgwood, lent by Mrs. M. S. Vaughan Williams. From these a good idea is obtained of the laborious experiments by means of which the great English potter was enabled to bring to perfection his jasper ware and other fine stonewares. Several of the pieces illustrate the use of colours and technical processes which do not appear to have been carried beyond the experimental stage.

Mr. R. H. Benson added some fine pieces to his collection of early Chinese porcelain; most noteworthy amongst them is a vase of the early Ming period, with pierced sides and applied reliefs of chrysanthemums, willow and lotus, covered with coloured glazes. Mr. W. C. Alexander also added to his loan of Chinese porcelain. Additional objects were also received on loan from Mr. J. G. Joicey and Lieut. T. Donnelly, R.A.

#### *Engraving, Illustration and Design.*

The latter part of the year has been marked by the loan of a particularly valuable and interesting collection of Japanese colour-prints, placed at the disposal of the Museum by Mr. R. Leicester Harmsworth, M.P. With the assistance of Mr. Edgar Wilson, who has advised Mr. Harmsworth in the formation of his collection, a selection was made of 354 examples, chiefly of the earlier schools, and specially chosen to illustrate the development of the technique. The exhibition was arranged in *Rooms 71, 72, and 73* of the Department, and opened on November 6th. It has been very popular, and the opportunity of studying, side by side, so large a number of rare and early examples, has been most valuable, not only to visitors and students but to the Staff.

#### *Library.*

Mrs. E. C. L. Close lent an armorial collection, of which the principal items are a series of illuminated MS. genealogies, the work of the late Mr. Thomas Close, F.S.A., of Nottingham. The pedigrees comprise over 600 ff., and are rendered specially valuable by the great number of carefully emblazoned arms which accompany them. They are grouped in five volumes, entitled:



"Illuminated Pedigrees of noble and illustrious Families, chiefly British" (2 vols); "Foreign Pedigrees"; "Kings of England, Scotland, and Great Britain, their alliances and descendants"; and "Pedigrees of the illustrious House of Howard and its various branches, also Stourton."

*Metalwork.*

The collection of English silversmiths' work, which, as has already been explained (*see* page 33 above), is unfortunately very far from completely representative, was considerably strengthened by the loans of many important objects. Mr. G. C. Bower, who devotes his attention to the products of the reign of George II., added to his loan a tea-pot, four cream-jugs, and a pair of salt-cellars. Mr. C. Davies-Gilbert lent a silver-gilt bell salt-cellar of the year 1614; Miss A. Mickelthwaite a fruit-dish of 1618, an early example of pierced work; and Mr. John Noble a graceful tea-pot and stand of the time of Anne. Miss Ethel Gurney lent an extremely interesting and beautiful group of silver of the first half of the eighteenth century, including three examples by Paul Lamerie, a toilet service of refined style by Abraham Buteux, a set of three casters, a porringer and cover, and a pair of taper-sticks; also an unusual English mortar of the fifteenth century, and a German engraved pewter tankard of the first half of the seventeenth century. The Viscountess Wolseley contributed a valuable group of Irish silver of the eighteenth century, of much usefulness to the Museum, which is lamentably poor in Irish work. Mr. F. J. Varley lent a group of Russian silver, chiefly of the eighteenth century, a branch of the silversmith's art of which he has made careful study. The Misses Pate lent a travelling set, comprising a porringer and cover, plate, knife, fork and spoon, in silver-gilt, Neapolitan work of 1760-70.

Mr. Robert Hayne contributed a group of mediæval and later objects of unusual interest, including three fine examples of champlevé enamel, Limoges work of the thirteenth century; a monstrance enriched with champlevé enamel, Italian work of the late fourteenth century; an iron casket damascened with gold and silver, Milanese work of the middle of the sixteenth century; a treasure casket covered with pierced iron tracery, Flemish work of about the year 1500; and a chalice of refined form, French work of the fifteenth century. Mr. J. G. Joicey made several important additions of watches and snuff-boxes to his collection. Miss



Hudson added a centre-piece to her extensive loan of Sheffield plate, and Mr. F. Bradbury lent a saucepan, an early example of this ware.

Mr. Arthur Legge lent an attractive purse-frame of inlaid brass, found in the moat of Binham Priory, Norfolk, English work of the sixteenth century. The Worshipful Company of Drapers lent a graceful fanlight of wrought iron, copper, and brass, from the Hall of the Company, together with the original design by Robert Adam.

Mr. Wilson Crewdson contributed a remarkable arrow-head of chiselled steel, Japanese work of the late sixteenth century, and a pair of enamelled brass "nail-head concealers."

### *Paintings.*

Mr. Francis Wellesley, J.P., lent nearly a hundred painted silhouettes, which were exhibited at first in *Room 83* and subsequently, till the close of the year, in *Room 91*. The art of the silhouette had of late been almost ignored, but the efforts of a few collectors and the writings of a handful of authors have sufficed to bring to it a certain measure of popularity. The market value of examples by masters of former times has been enhanced, and the profile in black is again enjoying a sort of vogue, as is evidenced by poster art and the activity of the professional silhouettist.

This small loan exhibition probably afforded the general public in London their first opportunity of viewing a representative collection of silhouettes. It contained specimens of the handiwork of some of the best English exponents of the art—Miers, Mrs. Beetham, Charles, Rosenberg, Hamlet, Field and others, who worked during the golden period of silhouette in this country, from a hundred to a hundred and thirty years ago. Various methods were illustrated: some of the profiles were on paper, some on plaster or chalk, some on the concave surface of pieces of glass, and others on ivory; some were partly transparent, some partly coloured; some were intended to be hung upon a wall, while others, of very small dimensions, were set in pins, brooches, bracelets, rings or lockets. Among the profiles were those of several well-known personages.

Miss Gertrude Law lent a seventeenth-century circular miniature profile portrait of Oliver Cromwell in plumbago, which was shown



in *Room 96*. A nineteenth century copy of Rembrandt's "Mill," lent by Sir Edwin Durning-Lawrence, Bart., was hung in *Room 25* (staircase).

### *Textiles.*

A tapestry-panel representing the "Receiving of the Tonsure" was lent by Miss Enid Du Cane, and belongs to a series of Flemish tapestries of the fifteenth century. It was obtained by the late Sir A. H. Layard in Spain. Lord Willoughby de Broke has lent a remarkable tapestry representing on the left the Deposition from the Cross, in the centre the Entombment, on the right the Resurrection. The design is the work of an artist of the Netherlands in the middle of the fifteenth century, and the tapestry was probably woven at that date.

Mr. A. J. B. Wace has lent a selection from the large and varied number of embroideries collected by him in the Greek Islands. Included among them is the door-curtain of a bed-tent, of very fine workmanship, from the Isle of Cos, and a selection of interesting examples from the Cyclades, the Sporades and the Ionian Islands. Lady Gorst has added a few useful examples to the collection of embroideries, from Western Asia and the Greek Islands, already on loan from her. From Miss Magdalen Ker were received eight panels of floss silk embroidery on net, illustrating the Labours of the Months. They are Italian work of the seventeenth century.

Lady Egerton lent some articles of children's costume, illustrative of English embroidery during the first half of the eighteenth century. Mr. J. Blandy Jenkins, J.P., lent some articles of costume, among which are a brocade waistcoat of the early years of the eighteenth century; another of the later years of the same century is decorated with embroidery. The Rev. W. Edward Lush lent, for a period of five months, some items of English costume in the sixteenth century. A remarkable robe of embroidered linen trimmed with pillow lace is supposed to have been worn by Dorothy Wadham, foundress of Wadham College, Oxford. There is also a hood-shaped cap and two triangular pieces, embroidered in colours and gold. Mr. Lush subsequently gave these pieces to the Library of Wadham College.

Miss Benett lent a cap-crown and pair of lappets of fine Brussels pillow-lace made in the early years of the eighteenth



century, and a heraldic panel of knitted wool-work from Brousholme Hall, Lancashire, was lent by Colonel J. Parker, C.B., F.S.A., whose family arms it bears.

#### *Woodwork.*

The Dean and Chapter of St. Paul's Cathedral have kindly lent to the Museum various carvings in oak and limewood by Grinling Gibbon (1648-1720); these carvings were removed from the stalls of St. Paul's Cathedral at the time of the reconstruction of the choir between 1860 and 1870. The specimens of Japanese lacquer lent by Mr. J. O. Pelton have been exchanged by him for a similar number of pieces which had not previously been exhibited in the Museum; among the new pieces a writing box of the period of Shogun Yoshimasa (late fifteenth century) is specially worthy of notice. Twelve English tea-caddies of the eighteenth century were lent by Mrs. Clive, and a Bavarian spinning-wheel by Lady Snagge.

#### *Indian Section.*

The objects graciously lent to the Indian Section by His Majesty the King are described on page 82. After these, the most noteworthy contribution received during the year was the panel of the historical "Pearl Carpet of Baroda," which was lent by H.H. the Maharaja Gaekwar of Baroda, G.C.S.I., from his collection in the Regalia Room of Lakshmi Villas Palace, Baroda City, where the remaining panels are preserved. This panel consists of an arabesque design rendered in jewelled beadwork, or embroidery of pearls and coloured glass-beads, with applied gold bosses and studs set with large diamonds, and cabochon rubies, emeralds and sapphires. The four separate panels which constitute the "Pearl Carpet," together with a canopy (the "Pearl Veil") and a set of gold carpet-weights encrusted with diamonds, were prepared in the reign of Khande Rao (1856-1870) as an offering—which was not accepted—to the tomb of Muhammad at Medina. The most skilful embroiderers, as well as the master-jewellers of Baroda, were engaged for over three years (1866-1869) in completing this work.

Dr. A. K. Coomaraswamy lent a selection from his important Sinhalese collection, including: three eighth century bronze figures representing Avalokita, Kuvera and Vajrapani; an ivory panel carved with the figure of a door guardian (*dwara-pala*)



from the door of a Buddhist monastery (*vihara*) at Kandy, sixteenth or seventeenth century; a bed, carved with archaic lotus-flower motives, Kandyan, probably seventeenth century; and a wood-frame (*lamba tatuva*) from which is suspended the plumb-line used by the Kandyan sculptor. With these also came a fine Southern Indian bronze figure of Hanuman dating about the thirteenth century. Dr. Coomaraswamy also generously lent to the collection of Pictorial Art three Rajput paintings of the Kangra, or *Pahari*, school, in the Panjab Himalayas, and eleven specimens, including a book of designs, illustrating the teaching of drawing in Ceylon.

A volume of Indian paintings dating from 1800, mostly Rajput works of the Jaipur or *Rajasthani* school, was lent by Mr. Henry Gonne.

Two exceptionally interesting loans were exhibited in the Tibetan collections in *Rooms* 7 and 8. That from Mr. C. A. Bell was a suit of horse-armour partly composed of seventeenth century scale-armour, from Lhasa; it was given by the Dalai Lama when at Sikkim, Eastern Himalayas, in 1910, to the lender, who is still the Officiating Political Officer in that district. The other loan, contributed by Mr. Imre Schwaiger, was a miniature relic-shrine (*chorten*) of gilt copper, formerly used on a Lamaist altar, and dating from 1600.

An important exhibit, as representing one of the most sumptuous and typical of the Mogul handicrafts, was the loan, from Mr. Alfred Simson, of seven exquisite examples of carved crystal produced in Delhi between 1600 and 1650. This valuable series included a superb bowl with two characteristic handles of conventional form each representing a poppy-bud springing from a leaf.

The India Society, London, generously placed at the disposal of the Section moulds recently prepared from the two well-known Sinhalese bronzes in the Colombo Museum, the Bodhisattva Maitreya (ninth century) and Sundara Murti Swami (eleventh or twelfth century). From these matrices tinted plaster casts were made and subsequently exhibited in *Room* 3.

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